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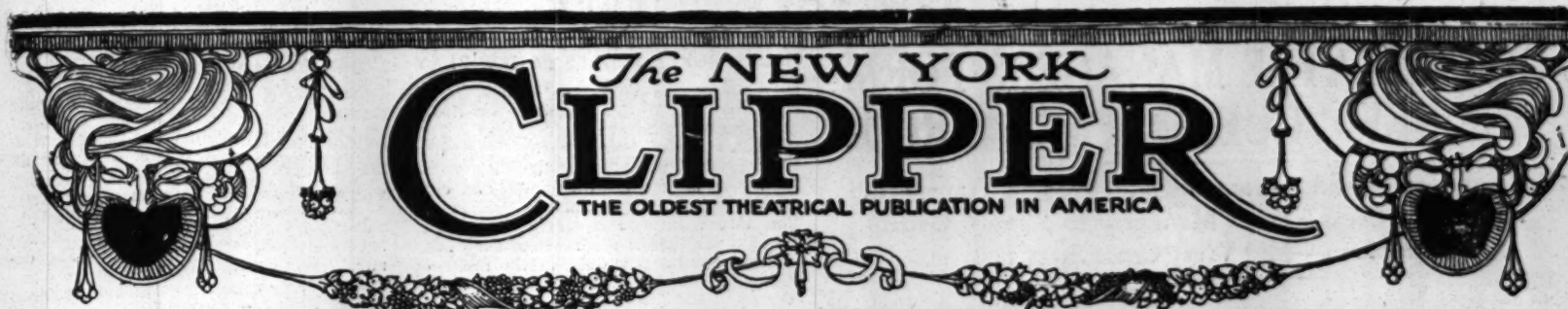
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SIXTY SHOWS OUTSIDE NEW YORK WAITING FOR B'DWAY THEATRES

Broadway Business With Few Exceptions is Far From Satisfactory But Producers Feel More Confidence in New York Than in any of the Smaller Cities

Despite the fact that business is unsatisfactory with most of the attractions in the Broadway theatres, and the fact that some of the shows are negligible on the profit side of the ledger, the doors of the New York theatres are closed to some sixty attractions which are hovering on the road awaiting an opportunity to get a theatre for a New York showing.

This fact was brought to light last week when a well known producer visited one of the combine booking offices and made endeavors to get a New York theatre for an attraction which has been on the road for more than a month and is reported to be right for a Broadway showing. The producer was informed that the booker was keeping him in mind and that the first available house in the city would be given to him. At this office it was stated that if all of the theatres in New York at this time were available that two shows could be found for each house and that the terms for the show could be dictated by the theatre management, so eager are the producers to obtain a house in New York.

The owner of one of the theatres on 48th street is placed in an embarrassing position regarding finding a house for an attraction in which he is interested. He had half promised his associates in the show that he would be in a position to place the attraction in his theatre. However, he did not count on the show playing in the house which is there on a \$7,000 stop limit staying as long as it has. This attraction skidded one week recently when the manager was most gleeful and expectant that the attraction would remain on the "skids" the next week and allow him to exercise his notice option. However, such was not the case as the show recuperated a bit and the following week exceeded the stop limit by \$400 with the result that the manager was compelled to tell his associates that nothing could be done and that they had better seek a house elsewhere. This particular attraction playing in the manager's house, though it will not get much over the stop limit is figured to be good there for another six weeks.

It was learned, that efforts are being made by Walter Jordan and Robert Campbell to get a new show they are about to produce into the National Theatre, where "The Cat and The Canary" is the attraction, but that the Kilborn Gordon interests are holding close onto the house despite the fact that their business has dropped considerable of late. The show management not wanting to take any chances at present on a percentage scale with a stop limit are said to be paying a rental of \$4,000 a week for the house so that they will be enabled to establish a run record for the piece in New York.

There are a great many other attractions remaining in the local theatres under similar conditions to "The Cat and The Canary" arrangements. The producers find that it is profitable to them to hold out on a rental basis for the present and take a

chance of business picking up, where it would not be as profitable for them were they to take the show to Chicago, Boston or Philadelphia and try to remain in those cities for an indefinite period. This is figured on the business being done in those cities by the majority of attractions which have played there. These shows have averaged a two to three week run in those cities and then were compelled to close as a rule as the producers were not inclined to face road booking over the other week and one night stands which have proven most unprofitable this season.

Therefore the producers feel that Broadway is the safest bet after all whether they may be compelled to dig into their "jeans" or not and stand a nominal loss each week. They figure that if they can extend the local engagement of their shows until around the beginning of January that conditions in other parts of the country will be changed and that they will be able to more than recoup the loss they were compelled to take by staying in New York waiting for the opportunity to get started off right on their out of town engagements.

The Shuberts have several attractions on the road at present which are said to be in shape for a New York showing but that no house is available for them at present. In the meantime Jules Murray is keeping these shows going on the split week and week stands until a metropolitan house is available. Louis Werba has an attraction on the road at present and another one in preparation for which he is seeking to obtain New York dates for.

Flo Zeigfeld is endeavoring to get a house in the middle of December for Billie Burke who opened in Booth Tarkington's comedy, "Rose Briar" at the Playhouse, Wilmington, last Thursday night. Oliver Morosco has two shows that are scheduled for New York but as yet no house has been found for them. Henry W. Savage is on the lookout for a house for Peggy Wood's, new show "The Clinging Vine" which opens at Stamford this week, but is finding it a rather hard task to locate one.

A horde of independent producers who have sunk their all on attractions this season find themselves in the same predicament.

In some of the theatres where shows have been reaching a figure of about \$500 to \$600 from the stop limit the management has bought seats to cover this amount so that the house would not be in a position to hand them their two weeks' notice. This has been done during recent weeks by at least ten attractions of the fifty-four along the Rialto.

Owners of shows that opened recently found that they would have to guarantee the theatre management a specific sum as the minimum amount of their share of the gross. For the theatres below 42nd street the average has been between \$2,000 and \$3,000 a week and above 42nd street the average demanded and given was between \$3,500 and \$4,000 a week.

JAPANESE FILM STAR FOR LEGIT.

In the wake of other screen stars, Sessue Hayakawa, the Japanese screen star, has taken the path toward the legitimate stage and will shortly be seen as the star of a three-act melodrama, written by Fred De Grassac. The play is to be produced under the management of Sanger and Jordan, with the star and the author both having an interest in the play. Hayakawa besides his interest in the production, is to draw, it is said, a salary exceeding that he received in the motion picture field.

It is asserted that Hayakawa has been preparing himself for the legitimate stage for the past four years. He has read and studied considerably about the drama, as well as having had a number of plays offered him. None of these, however, was acceptable to him, as the central character was one that did not come up to the standard set by him. Finally he met Fred De Grassac, who has written "Orange Blossoms" and a number of other Broadway successes, and after several conferences he obtained his views and wrote the new play, "The Tiger Lily," in which he is to appear. The story is laid in the Chinatown quarter of San Francisco and Hayakawa is to portray a Chinese role in the play. Casting is to begin the latter part of this week and the play will go into rehearsal next Monday to open around the Christmas holidays.

BROADWAY'S BUSINESS BOOMS

Broadway took on a new lease of life Monday night with the result that business at most of the theatres increased from 50 to 75 per cent over that of the preceding Monday night. The weather was fair and mild and the turnout along the Rialto was very heavy. Of course, the first line shows got the heaviest play with the "Ziegfeld Follies," "The Music Box Revue," "Hamlet," "Kiki," "The Last Warning," "Merton of the Movies," "So This Is London," "Kittie Kelly," "The Old Soak," "Rain," "Royalties" and "The Gingham Girl" all selling out. The second string shows found a marked increase in business with some of them finding an increase of from \$100 to \$400 in business over that of the preceding Monday.

REBUILDING THE ORPHEUM

CHICAGO, Ill., Nov. 20.—Aaron J. Jones issued a statement today in which he said that the huge success of the McVickers theatre in Chicago leads him to believe that the loop needs another big first run motion picture house and has decided to rebuild the Orpheum located on State street in the heart of the loop.

The remodeled theatre is expected to have a seating capacity of eight hundred seats. The McVickers theatre, Mr. Aaron stated, has far exceeded the greatest expectations and that it will be the home of the same brand of film in Chicago for the next fifty years.

BROADWAY'S SHORTEST RUN

"Virtue?" William Everett's play produced by the Empire Play Company and which opened at the Nora Bayes Theatre on Thursday night of last week, holds Broadway's record for the shortest run. It closed on Saturday night.

The play was tried out in Stamford the week before the New York opening.

"END OF THE WORLD" THRILLS

STAMFORD, Conn., Nov. 20.—The new Shubert melodrama "At the End of the World," opened a two-day engagement at the Stamford Theatre Friday night, with Alexandra Carlisle, William Morris, Vincent Serrano and Aphonz Ethier included in the excellent cast. The play is by Edward Delaney Dunn, based on the work of Ernest Klein.

The action takes place in the extreme southern point of South America, on the island of Tierra del Fuego, where a lighthouse is located. A beautiful woman is cast ashore after a shipwreck upon the island where the only inhabitants are the three men who look after the light. The author draws unusually fine character studies of the three men, and subsequently reveals an angle of the depths of human passion. Outside connection with the world is established only once in six months when the ship bearing supplies for the lighthouse arrives.

Contrasting types are represented in the three men of the lighthouse, Sidney, the eldest of the trio, is an example of hard devotion to duty and perfect self-control. Tony is a good hearted giant who secretly hopes some day to be worthy in an intellectual way of winning the woman who has skillfully and wisely won his friendship. The youngest of the three men, Paul, is the most attractive of the men, but treats the girl coolly, although like Sidney he is in love with her. His affection finally finding expression, a quarrel with Tony followed. During the struggle one of the men falls to his death on the cliff below. In his rage, Sidney, the eldest of the three men threatens to hurl the woman who has caused the mischief over the cliff also. She reminds him that two men are needed to care for the light and the play closes soon after.

The impression left by the play is the great difference a woman makes in the lives of three men who have always been devoted to each other and proved their friendship for each other time and time again. Two of the men in the lighthouse as least, chose that solitude because they had had unsuccessful love affairs. The last act in particular has considerable action, but the audience is in doubt just which one of the three men really had the affection of the woman.

All of the cast proved capable and gave fine portrayals of the different characters in the melodrama, which is full of thrills and interesting moments.

WARFIELD FOR LYCEUM

David Warfield in David Belasco's production of "The Merchant of Venice," will begin his New York engagement at the Lyceum Theatre beginning December 21.

Frances Starr now appearing at the Lyceum in "Shore Leave," will conclude her engagement at that house on December 19, and will leave for Chicago immediately after the performance so as to enable her to begin an engagement there at the Powers' Theatre on December 21.

ACTRESS ILL—OPENING DELAYED

CHICAGO, Nov. 20.—"At the End of the World" which was billed to open at the Playhouse tonight has had its premiere postponed because of the illness of Miss Alexandra Carlisle, who plays one of the leading roles. The opening will be on Thursday instead of Monday.

STOCK THEATRE MANAGERS FORM NEW "GUEST STAR" CIRCUIT

**Shortage of Good Road Attractions Due to High Transportation
and Labor Costs Forces Managers to Supply Own
Attractions—Mid West Cities Start Plan**

With the formation of a "guest star" circuit among the owners of theatres playing stock offerings in Albany, Rochester, Buffalo, Cleveland, Toledo, Des Moines and a number of other mid-western cities it becomes quite apparent that the use of the "guest star" will be very frequent in the near future and will eventually develop into the elimination of travelling companies in cities where this new system is in vogue.

All of this it is said is brought about through the poor business for road attractions and the excessively high transportation and labor costs with which travelling managers have been confronted this season. Business for the road attractions this season so far has been so poor that only about one in every twenty have been able to weather the storm and keep going. The result of this poor business has been felt by the owners and managers of the theatres which played the road attractions and many of them have been compelled to shut down their theatres for want of attractions. Some of the keener managers realizing that their patrons must have entertainment have formed stock companies for their theatres and these companies in a good many instances have done profitable business for both the house and company while the road attractions on account of their scarcity failed to show profit to either the show owner or theatre.

This new condition arising has been brought to the attention of the Broadway producer with the result that several of them have decreed that they were not going to send any plays on tour this season except into the "key cities" such as Chicago, Boston and Philadelphia where the attractions could remain for at least two weeks and in some instances for a much longer period. These managers, it is said, are considering a plan whereby they will release for stock plays which are completing their New York run and have the plays reach the theatregoers in the provinces at a much earlier period than they do through the present system. Then some of them figure that they will contract with their stellar players and star so that the latter after finishing their Metropolitan engagement will appear in the play in the smaller cities.

One manager in discussing this angle said that he contemplated coming to an arrangement with all people that he signed to play leaders in his productions whereby the players would be with the attraction for the run of the play and then go on tour and play as "guest stars" with stock companies for from thirty to forty weeks. The contract for the tour would provide for railroad, baggage and other expenses

to be paid for by the theatre and the salary of the artist to be the same if not a bit in advance to their Broadway salary. Then again, this manager calculates that if stars will take advantage of this new mode of procedure it will be of great benefit to them. As they will come in contact with people, that is theatregoers, who have heard of them appearing in a certain role, but have never had the opportunity to see them. This will increase the prestige of the player and it is figured will even enhance his value as a player on Broadway, for the entire clientele of the Broadway theatres is not derived from the residents of New York City and its environs, but the greater portion of it comes from the persons who are transient visitors to the city.

Then again it is conjured by the managers that if they follow such a system for a season or two that it will cause the theatregoers in these cities and towns to hunger for road attractions again with the possible results that the theatres will be properly supported by the residents of the cities they are in and that both the theatre and attraction will be able to operate at a profit.

Due to the economic conditions at present it is claimed by the road managers that even the \$2 top scale is a bit too high for the residents of the cities where attractions tour and that these people would be more liable to support a stock company, with the visiting star system, where they could see a show for half the price they would have to pay for a road attraction, than they would a road attraction, even though it might be composed, partially of the original New York cast, which is quite seldom though.

There is really nothing new in the idea of the "star system" but under the present conditions which are confronting the theatre and show managers, it is conjured as being the only solution and outlet for plays for the present season on a profitable basis. It is also figured that the owners of the plays, or the play brokers through whom they are procured, would for the owners procure a bigger royalty from the stock theatre for the use of the play with the star than on an ordinary release basis.

Among some of the stars who have already appeared as "guests" or will appear as "guests" with the stock circuit are George Sydney in "Welcome Stranger"; William Faversham in "The Squaw Man"; William Harrigan in "The Meanest Man in the World"; Helen MacKeller, in "Back Pay"; Grant Mitchell in "The Tailor Made Man"; and Lou Tellegen in "Blind Youth."

ACTRESS A SUICIDE

SAN FRANCISCO, Nov. 20.—Jacqueline Llewellyn, an actress, twenty-five years of age, committed suicide last week. Russell Ransom, twenty, said to be her husband, who was in the apartment at the time of the shooting, was exonerated in an ante-mortem statement in which the young woman said a fit of depression had been responsible for her act. Ransom, however, is being held under \$1,000 bail on a vagrancy charge, pending investigation.

BAYES STRENGTHENING UNITS

Nora Bayes is appearing as an added starter with Barney Gerard's "Town Talk" unit show in Philadelphia. It is understood that the singing comedienne has an eight-week contract with the Affiliated and will rotate from show to show as a "strengthening" feature. Her salary is said to be too much for one unit to shoulder for more than a week.

OPERA SINGER FOR ORPHEUM

James Stevens, formerly baritone with the Municipal Opera Company of St. Louis, will open for a tour of the Orpheum Circuit in Denver, on December 3. Lincoln and Kansas City will follow. Stevens secured his bookings on the strength of a showing at the Palace, New York, last Wednesday morning. He had played the Orpheum, St. Louis, for the week of September 18, after the opera company there had closed.

"CRIMSON GLOW" REHEARSING

"The Crimson Glow," a new melodrama by Arthur Austin, went into rehearsal last week. The piece is destined for several weeks of one night stands. If it shows promise, it may be brought in for a run. Harold Thomson and Helen Hall are featured in the cast. The production will be made by the author, who is also directing and staging the rehearsals.

BILLIE BURKE SCORES IN NEW PLAY

WILMINGTON, Nov. 20.—"Rose Briar" is the title of a three-act comedy by Booth Tarkington, which Flo Ziegfeld, Jr., is using as a new starring vehicle for Billie Burke, which was presented here last week. It serves as a most wholesome and consistent play for the fascinating Miss Burke, and though in its infant stage it promises to be a play which will serve to keep Miss Burke and her company in the midst of the New York theatregoers over the winter season.

The production is dainty and wholesome and its strength is enhanced by the unique charm of Miss Burke and the appealing part she portrays. There are eight characters on the stage, with the bulk of the acting falling on four performers, who leave nothing undone to contribute to the success of the performance.

The story of the play revolves around "Rose Briar," a young girl, who is forced through reduced circumstances to be employed in a cabaret as a singer.

Miss Burke portrays the role of Rose Briar and is afforded sufficient opportunity to dispense her inimitable comedy. She has a most agreeable singing voice, which is heard to good advantage in the song numbers of the first act.

Mrs. Julia Hoyt, a New York society leader and member of the Manhattan "400," appears as "Mrs. Valentine," a young married woman, and is seen to excellent advantage in her interpretation. The other two players upon whom the burden of the work falls are Frank Conroy and Alan Dinehart.

A novelty of the play is incidental music composed by Victor Herbert which is introduced in a happy and unexpected manner.

Mr. Herbert also furnished the music for the dance numbers executed by Florence O'Denishawn in the cabaret scene of the first act.

The play is magnificently staged with not the minutest detail lacking. The cabaret scene is one of the most pretentious ever seen and is complete in detail even to the miniature stage and orchestra. The balance of the production can be summed up as magnificently gorgeous and fitting for a star of Miss Burke's magnitude.

BRILANT WINS FILM SUIT

Arthur M. Brilant, former exploitation director for the Max Sennett Comedy Corporation, won his suit against the film company last week, being awarded the amount he was suing for and costs, totaling \$993.33. The case was tried before Judge Eder and a jury in the Third District Municipal Court. Brilant was represented by Edward C. Raftery, of O'Brien, Malevinsky and Driscoll, of the Fitzgerald building.

Through his attorney, Brilant complained that he had a twenty-six-week contract with the Sennett corporation as exploitation manager at a salary of \$175 per week, and that he was discharged last August when his contract had still five weeks and two days to run. The film company, through their attorney, John Preston Philips, contended that Brilant had not properly fulfilled his duties and so was liable to dismissal. After being out for a few minutes, the jury found a verdict in favor of the plaintiff.

BARTON WITH UNIT SHOW

CHICAGO, Nov. 18.—Following the custom adopted last week by the Shuberts to strengthen their regular vaudeville units by adding a prominent name to the bill, they will offer James Barton at the Garrick the coming week. Barton was last seen here in "The Last Waltz." Last week Wesley Barry, the youthful screen artist, appeared in addition to the regular unit at this house. Barry will appear with the same unit next week when they play Cincinnati.

Bob Higgins and Betty Pierce, who held the prominent roles in Jack Singers "Hello New York" company, leave the cast tonight and their places will be filled by others in the show.

CHICAGO SHOW RECEIPTS IMPROVE

CHICAGO, Nov. 18.—Chicago is offering just now splendid entertainment for theatregoers with some of the biggest New York hits and variety enough to suit all tastes. The public evidently is awakening to this fact and is giving better patronage.

The opening of the "Music Box Revue" was the big event this week and Chicago has taken to it like "wildfire." The demand for seats is so great that an extra matinee was called for Friday afternoon so that those eager could see this big musical show. From present outlook, this production could remain here long after its allotted time.

Three new plays are promised for next week. William Hodge will present his new comedy "For All of Us" at the LaSalle Sunday night. Leo Ditrichstein closes at this house tonight after a very good run. Tonight will see the end of the picture run of Robin Hood at Cohan's Grand and tomorrow night Geo. Cohan will present a specially organized Chicago company in a comedy called "So This Is London." The Playhouse, which has been dark all week will relight Monday evening with a new romantic play entitled "At the End of the World." "The Hairy Ape," which has enjoyed a prosperous run at the Studebaker, will leave this theatre next Saturday and will be followed in by Harry Lauder, who will play a two weeks' engagement at this house.

Although D. W. Griffith has a lease on the Illinois until March 31st, where he is now presenting a film called "One Exciting Night," according to present plans this playhouse will be restored to legitimate offerings when "The Yankee Princess," which is in New York, will come to this theatre about the 20th of January. This is the date set for the last showing of the present film.

"Shuffle Along," which opened at the Olympic Monday, received wonderful notices in the daily press and they are doing the best business this house has done in many months. This show is booked in for only eight weeks because the company has made plans to go abroad for a run. Should business warrant, they will not hold it here. Another opening this week which received excellent press notices is "Kempy." This little comedy, opening one week after "The First Year," has strong opposition but nevertheless should do a good business. There are four little comedies in theatres within a block of each other, the other two are "Thank U," which has had a good run and still going strong, and "Six Cylinder Love," at the Harris. Al Jolson is packing them in at the Apollo and could remain here long after his scheduled time to go. The change in the cast of "Lightnin'" has not lessened the popularity of this play, which is drawing big audiences at every performance. It leaves here on December 9th.

The "Cat and the Canary" is doing fine at the Princess and George Arliss in "The Green Goddess" will shortly leave the Great Northern to make room for "The Greenwich Village Follies," which will open at this house Nov. 26th.

It is a pleasant surprise to see theatregoers take an interest in Allan Pollock who had confidence in his production "Divorcement," which he brought back to the Central, shouldering the sole responsibility. The play has "taken-on" even though the theatre is out of the loop. The disappointment of the week was the new play offered by Nance O'Neil. "Field of Ermine" is the title, but this production does not measure up to her former play "The Passion Flower."

EXTRA SHOWS FOR COLUMBIA

The Columbia Theatre in Far Rockaway, booked by the Keith Vaudeville Exchange through Danny Simmons, will play four days of vaudeville during the last half of Thanksgiving week, instead of the customary three days. The house is now operating under its regular winter policy of motion pictures for the first four days, and vaudeville and film features on Friday, Saturday and Sunday. Thanksgiving falling on a Thursday it has been decided to also play vaudeville on that day for that week.

AFFIL. CIRCUIT MAKING FINAL EFFORT TO SUSTAIN UNIT SHOWS

Vaudeville Field Combed for High-Priced Star Acts to Head Unit Shows in the Big Towns and Cities—Hitchcock the Latest Possibility

Chaotic conditions continue to hover over the affairs of the Affiliated Circuit, parent organization of the unit shows. Last week has been a most hectic one for all concerned. The next week holds no brighter or definite outlook. The majority of the shows are listed, but one high up in the affairs of the circuit is authority for the statement that a thorough reorganization in all of its departments is inevitable within a fortnight.

A meeting of the circuit heads was held last Thursday evening and is said to have wound up in a heated dispute. The straight vaudeville policy may even supplant the unit show earlier than was anticipated. Just how long the latter will last is a matter of speculation. Nevertheless it will protect the theatres that have been booking units until such time as legitimate attractions can be rushed into rehearsal and launched.

Three more units are conspicuous by their absence on next week's route. They are Barney Gerard's "Town Talk," "Ritz Girls of 19 and 22" and "Oh, What A Girl." The list, however, includes a unit billed as Nora Bayes and Company, slated for the Garrick, Chicago, next week. This may be a new unit or a rehashed edition of one of the above mentioned that are not listed. Bayes is said to hold an eight week contract and is being farmed out with divers unit shows to add as a "pinch hitting" strengthener. This week she is appearing with "Town Talk" in Philadelphia. The salary of Bayes is said to be too heavy for any individual to shoulder for more than a week or so. In fact in most instances even if she does "pull 'em in" the big salary does nothing to remedy the financial break of the unit operator.

Raymond Hitchcock has been approached by the Al Jones outfit to head "The Spice of Life," but up to this week had not given a decision. Jones is understood to have proffered a contract for next year's "Greenwich Village Follies" as an additional inducement.

BRENCK'S HORSE IN SUIT

Alleging that the Winter Garden Company failed to live up to a contract which he made with J. J. Shubert for Brenck's "Bronze Statue Horse" to appear with Winter Garden productions, Ernest Brenck brought suit in the City Court for \$1,500 this week.

In the complaint filed by his attorney, David Steinhardt, of 1540 Broadway, Brenck alleges that on January 22, 1920, he made a contract for his act consisting of three people and a horse to appear at the Winter Garden for a period of ten weeks at a salary of \$150 a week.

It is alleged that Brenck waited throughout the season of 1920-21 to be called upon by the Shuberts to perform his contract but that he was not summoned to any rehearsal or called upon to work. Inquiries at the office of the Winter Garden Company brought the reply that nothing was ready for him but that they would call on him. When they failed to do this, Brenck took up the matter with Wm. Klein, attorney for the Shuberts, but the latter did not seem to be able to enlighten him as to what course to pursue, with the result that the suit in the City Court was instituted.

BLEW UP SAFE—GOT \$4.00

Burglars broke into the Passaic, N. J., Playhouse theatre early Sunday morning and with some powerful explosive blew open the safe and took all the cash therein.

It amounted to exactly \$4. Manager Frank Burns had taken all the receipts of the theatre home with him and therein remained but the petty cash.

The circuit has added two new houses in lieu of the two in Jersey which dropped off the wheel last week. The new houses are in Toledo, Ohio and South Bend, Indiana. Both will play the units on a split-week basis.

Further unrest was evidenced among the performers last week on a new angle some of the producers are employing to get out of contracts signed earlier in the season. Practically every performer was given a contract stipulating thirty weeks work out of thirty-five. When things became rocky for the producers the contracts were "nightmares." After the Central date many of the acts were told that they had not passed the approval of the Shubert office. They were informed further that they would have to devote two or three weeks to rehearsals and could rejoin the show later. The attitude maintained by the performers is that they are standard acts and had been seen and bought with the same material they are using now. A number have threatened suits, but the majority preferred signing waivers instead of hanging around town until their claims could be liquidated. All of which doesn't make it an easy lot to annex new talent.

The above may prove a "tough nut" for the proposed vaudeville idea. Nevertheless Arthur Klein, chief booker for Shubert Vaudeville, was chasing around town all week in an effort to line up a sufficient number in case the vaudeville policy should be rushed in before January.

CUT FOR "SPRINGTIME" CAST

All the principals in the cast of "The Springtime of Youth," now playing at the Broadhurst Theatre, have agreed to take a cut of 25 per cent in their salaries until the first of the year. The Shuberts, who are the producers of this musical comedy, told the members of the cast that owing to poor business, it would be necessary to reduce salaries. They asked the members of the company to co-operate with them and take the cut, which they all did. The Shuberts then sent each of the principals a letter appreciating the spirit in which they accepted the conditions and promising them that if, after January first, business improved, the contract rate would again be paid. No new contracts were given for the smaller salary, there being merely a verbal agreement between the principals and the Shuberts, confirmed by a letter from the Shuberts.

"ELUSIVE LADY" COMING IN

Julian Eltinge will end his road tour in his new musical piece, "The Elusive Lady," in Stamford, Conn., tonight (Wednesday). The company will come to New York and will probably open at a New York house in two weeks. The Eltinge management could have come in several weeks ago, but preferred to remain out to get the show in proper shape. Now that it is ready for its metropolitan bow, they are experiencing difficulty in acquiring a local theatre. There are a couple of weak shows ready to stop almost any time. This may solve the problem for the Eltinge show.

"FIND CYNTHIA" CLOSES

"Find Cynthia," a new production sponsored by Kilbourn Gordon, Inc., producers of "The Cat and the Canary," which opened last week, closed in Connecticut last Saturday night. The piece was brought in for revision and may be sent out later, although nothing definite has been decided upon.

"TOWN TALKING" IS CLEVER

STAMFORD, Conn., Nov. 20.—"The Whole Town's Talking," a farce in three acts, by John Emersons and Anita Loos, opened Thursday night at the Stamford Theatre, proving to be fast and full of fun. Incidentally it is being produced by Al Woods and the setting is not a bedroom but in a living room, which in itself makes it somewhat different than the usual run. The piece is founded on a play by Francis Arnold and Ernest Bache. John Cumberland heads a competent cast.

The story concerns a corpulent, elderly man who has young ideas and hides his affairs under the guise of business. His wife understands him better than he thinks, and others in the cast are his daughter, a partner, a movie-queen and others who help make the farce hilarious. Toledo, Ohio, is the town that is "talking."

What the town is talking about is the affairs of Ethel Simmons, daughter of the gay old fellow. She arrives home just in time to settle one of the quarrels between her father and mother over one of the former's escapades. She is from a Chicago finishing school and is a finished flapper. She has her mind set on marrying a certain young man, but her father has other ideas and wants her to marry his partner. This partner is played by John Cumberland, who gets all of the comedy possible out of the role. He is a shy simple-minded person and dresses accordingly. Pa Simmons helps him win his daughter by setting him up as a youth who has sown considerable wild oats. The girl likes men with a past. Therefore the young partner carries pictures of film actresses and tells of the wild times they had while in Hollywood. The girl falls for this kind of stuff, and thinks the partner just one wild guy, for he breaks out in loud clothing, spats and all. Complications arise when the rival of the partner comes on the scene. He threatens Binney, who has practically won the girl, with bodily harm. In a mixup in the dark, the rival going after the partner runs afoul of someone else who trounces him. When the lights are on, the youth with the alleged terrible past is seen standing over his prostrate rival, apparently the work of his own hands, and a hero in the eyes of the girl.

Cumberland is perfect in the comedy role and is ably supported by Sidney Greenstreet in the role of Mr. Simmons. Vivian Tobin is the daughter Ethel, and Gladys Frazin is the movie queen. The action throughout is clever and fast, with never a dull moment.

MRS. HAMMERSTEIN IN CABARET

Mrs. Oscar Hammerstein, widow of the famous impresario, made her debut as an entertainer last Saturday night when she opened at the Bal Tabarin, Atlantic City, N. J.

A special singing act has been arranged for Mrs. Hammerstein, whose voice is a well placed contralto. She is being accompanied at the piano by Carlos Walderrama, the Peruvian composer and pianist. He has been heard in concert halls here and was in at least one of the ballets produced by the late Oscar Hammerstein. The South American was discovered by Mrs. Hammerstein when she and her husband were traveling through South America. A short time later he became her protegee.

EVA TANGUAY AT METROPOLITAN

Eva Tanguay is headlining the current bill at Loew's Metropolitan, Brooklyn. The cyclonic comedienne played Loew's State, New York, and is said to have attracted record-breaking business. If she duplicates the feat at the Metropolitan, it is likely they may switch her into the Gates, their new house in the Bushwick section.

THEATRE ORCHESTRA IN ACT

The orchestra at Proctor's Palace Theatre, in Newark, is doing an act at that theatre this week as part of the regular program. Several pieces have been added to the orchestra, who are working with special orchestrations and a special setting, in the same manner as Julius Lenzberg did at the Riverside recently.



TED

JACK

LORRAINE and MINTO

with MARGARET DAVIES

This week Albee Theatre, Providence, R. I.; Nov. 27, Keith's, Boston; Dec. 4, Palace, New York; Dec. 11, Bushwick, Brooklyn; Dec. 18, Alhambra, New York; Dec. 25, Royal, New York; Jan. 1, Orpheum, Brooklyn; Jan. 15, Colonial, New York.

FRIARS CLUB DINE AND HONOR LANDIS, THOMAS AND HAYS

Amusement World's "Big Three" Meet at Hotel Astor on Sunday Night at Biggest Affair Ever Held by Friars Club—George M. Cohan Is Toastmaster

More than one thousand Friars and their friends gathered in the Grand Ballroom of the Hotel Astor Sunday night for the Friars Club dinner to the "Big Three," of the amusement world, Kenesaw M. Landis, Will H. Hays and Augustus Thomas, big moguls of the baseball, motion picture and theatrical worlds respectively. Friar Abbot George M. Cohan was the toastmaster, performing his duties as only George M. Cohan could do it; assisting the toastmaster as ballyhoo for the "big three" were Will Rogers, De Wolf Hopper and Irwin S. Cobb.

Friar Abbot Cohan in calling the dinner to order offered a silent prayer for Frank Bacon and paid a tribute to the dead actor who was beloved everywhere by the profession. Mr. Cohan then introduced Will Rogers who acted as advance agent for Will Hays.

Mr. Rogers said in part: "I have spoken at the bush league dinners we have at the club, but home was never like this. At the Friars Club we feed people because they need it. But here it's different. I've been afraid to eat all evening... so I know I've committed no social error."

"When I consented to speak here I was asked to introduce the biggest man in the amusement world. I went to work and got all the available information on the big industry and when I get here tonight, I learn that I am to introduce Will Hays. Why I came prepared to talk on bootlegging, and now I find that I've got to talk on the movies. It's like dropping down from a national commodity to a ten cent industry."

After being introduced by Rogers, Will Hays spoke on the responsibilities of the movies in its relation to the public. "Don't forget," he said, "that as you suggest the use of leisure hours to the masses, so you suggest their moral trend. After an incredibly short period of twenty years these men of the films find themselves in the fourth largest industry in the world, and the most potent power of moral influence in the world."

"It is the duty of the film industry to attain and then maintain the highest possible moral standard. I propose to give all I've got to this cause. We ask for and expect to receive the sympathetic help and co-operation of everyone."

Irvin Cobb said that it was a tough spot, following Will Rogers, nevertheless he succeeded in delivering his usually clever bit of humor. "I feel it a great honor," he said, "to have been chosen to introduce one of the citizen fix-its. I know the film industry did well in selecting Mr. Hays, because if he should fail in the job they can always use him as an understudy for Jackie Coogan."

"Now my candidate is a child of Missouri,—you know what that means. A Boston man who has graduated from Harvard is like an egg that has been laid twice, and both times successfully. My candidate is proud of his native state and believe me, his native state is proud of him."

The recently chosen arbiter of the theatrical industry, Augustus Thomas, spoke of the impending break between the members of the Actor's Equity Association and theatrical managers. He said that the theatre was not the property of either the actors or managers but the property of the people. He made a plea for the continuance of the conditions now prevailing, instead of the expected break in 1924 when the contracts now in effect expire.

"At the end of 1920, under the natural encroachment of the group spirit and the constantly aggressive idea of the closed shop, the Equity Association demanded on the part of the actors," said Mr. Thomas, "no person in the Equity Actors' Association would play in a company with anybody not a member of that body."

"When this was first proposed the managers remained silent. The third group in the theatre, the dramatists, felt that the proposal was undemocratic, un-American and tyrannical. They thought that it would work to the hurt of the artistic side of things."

"When the managers in July of this year wished to follow the example of the baseball associations and motion picture producers and call in an outsider, presumably impartial enough to assist in the adjustment of their own family quarrels, I accepted the position not for that purpose, but in the hope that I could ultimately persuade the actors to continue their present working agreement with the managers when that agreement expires in 1924."

Those on the dais included: George M. Cohan, Will Rogers, Irvin S. Cobb, Will Hays, Kenesaw M. Landis, Daniel Frohman, Gov. Edward I. Edwards, John Ringling, Mayor Frank J. Hague, Adolph S. Ochs, Frank A. Munsey, R. J. Cudihy, Harry F. Sinclair, Frederick W. Ruckstull, Arthur Butler Graham, Judge Morris Koenig, R. H. Burnside, Father Duffy, Col. William Hayward, Don C. Seitz, Justice Friedlander, Charles A. Stoneham, John A. Heydler, Judge Julius A. Mayer, William R. Edrington, Louis Wiley, William Fox and Victor Herbert.

The many guests at the dinner included: Senator James J. Walker, Colonels Rupert and Huston, Charles H. Ebbets, Mr. and Mrs. John J. McGraw, Mr. and Mrs. John Ringling, Channing Pollock, Percy Hammond, Mark Luescher, Fred Niblo, Jr., Mrs. Fred Stone, Mrs. Will Rogers, Mr. and Mrs. Louis Mann, August Jansen, Sidney Chaplin, Mr. and Mrs. Harry Cort, Justice and Mrs. Isadore Wasservogel, Buster Collier, Seena Owen, Ruby de Remer, Dave Stamper, Mr. and Mrs. Joseph Santley, Sol Abrams, Mr. and Mrs. James Plunkett, and Mrs. Jerry J. Cohan.

After the speaking the guests were further diverted by a long list of entertainers, including the following: Savoy & Brennan, Vincent Lopez and his band, Grace La Rue, Clark & McCollough, Nanette Flack, who sang "The Star-Spangled Banner"; the Dolly Sisters, Elizabeth Hines and Charlie Ring in a scene from "Little Nellie Kelly," Wells, Virginia & West, and many others.

"FASHIONS" COMING IN

"Fashions for Men," a comedy by Franz Molnar, adapted for the American stage by Benjamin Glaser, will have its New York premiere at the National Theatre on Monday, December 4, succeeding "The Cat and Canary," which vacates the preceding Saturday.

"Fashions for Men" comes into the National for a four weeks' engagement with a guarantee to the theatre that the house share of the gross will not be less than \$4,000 for each week of the engagement.

"BOOTLEGGERS" OPEN

Madison Corey's production of "The Bootleggers," a new comedy by William A. Page, opened at the Montank Theatre Brooklyn, last Monday evening and will come to a New York house next week. The cast includes Robert Connors, Walter Lawrence, George P. Collins, Barry Townsley, Arthur Beattie, Bryce Kennedy, Antonio Salerdo, John M. Sullivan, Catherine Dale Owen, Joyce Faire, Lenore Masso, Norma Leslig, Beryl Collins, Kathryn McDonald, Dorinda Adams.

"THE PAINTED LADY" SEEN

PITTSBURGH, Nov. 20.—Fay Bainter made her initial bow in the stellar role of "The Painted Lady" at the Alvin Theatre last week and was welcomed with due acclaim.

The play is by Moncton Hoffs. The story concerns a painted portrait in which the heroine of the play, Christilinda, through a fraud on the part of unscrupulous dealers is made to pass for Jane Ann, a saint. Although Christilinda becomes aware of the fact that worshippers are praying before her picture believing the subject a saint, Christilinda, who is a circus girl, chooses to let the public regard the picture as they may and finds excellent reasons for wishing to continue the hoax. Her chief reason seems to be that the creator of the masterpiece is her lover. How Christilinda triumphs over first her father, then the dealer, bent on exposure, and finally the group in the church who have met for a showdown, furnishes the material with which Miss Bainter delivers her sure and effective strokes as a tragedienne.

She is surrounded by a capable supporting company that includes Arthur Byron, Henry Daniels and others.

"The Painted Lady" is scheduled to open at the Ritz Theatre in New York on Monday, November 27.

SPIEGEL LEASES NEW THEATRE

Max Spiegel has leased to the Mitchell Mark Realty Company, his new \$300,000 motion picture theatre in Schenectady, New York, for a period of ten years.

The Mark interests who operate the Strand theatres in New York and Brooklyn and various other theatres in New York state are to operate the house during that time. Spiegel will, however, have an interest in the operation of the theatre as he is vice president of the Mitchell Mark Realty Company.

The new theatre is adjoining the Proctor theatre with an arcade entrance being used for both houses.

The Schenectady house was two years in building with Spiegel expending \$300,000 on the construction of the theatre which will be the largest house in Schenectady. The policy of the theatre is to be similar to that of the Strand theatres in New York, Brooklyn and Albany, which are all of the Mark string of houses.

BRILL GETS FOUR THEATRES

Sol Brill has become the theatre magnate of Lakewood, N. J., by acquiring the leases of four theatres in that city last week. The houses taken over by Brill are the Strand, Palace, Ferber and Rialto. All of these theatres have been operating with a picture policy. Under the Brill regime the Strand is playing a split week policy with four acts of vaudeville supplied by Fally Marcus and feature pictures; the Palace is to operate with a straight picture policy and the other two houses are to be closed for an indefinite period. These new houses make eleven for the string of theatres operated by Brill.

HARRY CLARKE IS DIVORCED

An interlocutory decree of divorce was granted to Marie Prince, known on the stage as Marie Flynn, from her husband, Harry Prince, professionally known as Harry Clarke, by Judge Giegerich in the Supreme Court, New York County, last week. The decree was granted on statutory grounds. Harry Clarke was formerly married to Nora Bayes.

MOSCOW ART IN AGENCIES

That the agencies are in on an early buy for promising attractions is an announcement on a placard in the window of the McBride agency that tickets are obtainable for the season of the Moscow Art Theatre, which begins on January 8 next.

FRENCH PLAYERS IN EQUITY

Mlle. Cecile Sorel and the members of her Comedy Française Players, who opened their season here last week at the Thirty-ninth Street Theatre, were elected to Honorary Membership in the Actors' Equity last week.

PHILA. BUSINESS IMPROVES

PHILADELPHIA, Nov. 20.—The inflated era of prosperity which broke the "slump" spell last week continues here, with the musical shows getting the big money. "Sally," the Ziegfeld musical show, wound up a six weeks' run at the Forrest. Another musical comedy, "Good Morning, Dearie," followed in, thus sustaining the average for the frothy fun and frolic shows.

Two musical pieces and a drama comprise the debutante list for this week, with four hold-overs including a farce, a drama, a musical comedy and an operetta rounding out the theatrical calendar for the week.

Henry Miller and Ruth Chatterton opened in "La Tendresse" at the Broad Theatre to night and were welcomed with due acclaim.

"Tangerine," with Julia Sanderson as the bright particular star, settled down at the Shubert Theatre. Among others in the cast are Frank Crumit, Frank Lalor, Rebekah Cauble, Gloria Dawn, Hobart Cavanaugh and Harry Puck.

"Good Morning, Dearie," the Charles Dillingham musical production, was greeted by a large and fashionable audience at the Forrest. The entrance of the "Dearie" show gives Dillingham a double representation here, with "The Punch and Judy," the other Dillingham piece being held over an additional week at the Garrick. This show will move into the Globe Theatre, New York, next week, with the current Globe attraction, "Molly Darling," succeeding it here.

Marjorie Rambeau has entered upon her third week in "The Gold Fish" at the Walnut, while "Blossom Time" continues to hold the "boards" at the Lyric. "Just Married," the honeymoon farce in which Lynn Overman and Vivian Martin are featured, continues to hold its pace at the Adelphi.

BOX OFFICE MEN ELECT OFFICERS

The Treasurers' Club, the membership of which includes practically every box office man in the metropolitan theatrical district, held its annual election of officers at the Booth Theatre last week. Harry B. Nemes, of the Belmont Theatre, who served as president for the last three years, was re-elected. Others elected to office were Allan B. Schnebbe, Hudson Theatre, vice-president; Sol De Vries, Winter Garden, treasurer; James N. Vincent, Hippodrome, financial secretary; James F. McEntree, Madison Square Garden, recording secretary, and Joseph P. Bickerton, counsel.

SING SING BARS DANCERS

After having been invited to put their show on for the inmates of Sing Sing Prison, the "A Fantastic Fricassee" company were forced to cancel their offering at the last moment, due to the ballet, objected to by three welfare organizations.

Warden Lawes received the telegrams of objection too late Saturday night to communicate with the company manager and the show was almost ready to go on when informed of the situation. The nakedness of the girls in the ballet was the chief cause of the welfare organization's telegrams. This was not considered suitable for a prison show.

"LAST WARNING" FOR ENGLAND

Mike Mindlin of Mindlin and Goldreyer, producers of "The Last Warning," will sail for England in February for the purpose of organizing an English company to present the mystery melodrama there.

A second company of "The Last Warning" will not be organized during the present season, but should the play remain at the Klaw Theatre, New York, over the summer a company will be organized for a Chicago engagement beginning in September.

MORE PLAYS FOR STOCK

Alice Kauser, the play broker, has added Zoe Akins' "De classe" and "Blood and Sand" to her list of plays available for stock purposes. "De classe" was a former starring vehicle for Ethel Barrymore, while Otis Skinner won considerable success in the other piece.

ROAD SHOW SHORTAGE CLOSING SCORES OF SMALL CITY THEATRES

**Bookings For the One Night Stand Theatres During December
Are Practically at a Standstill—Few of the Good Houses
Have More Than Two Nights a Week Booked**

One night stand theatres may be compelled to shut their doors after the Christmas holidays as a result of the dearth of attractions. According to Walter Vincent, of Wilmer and Vincent, who operate five theatres which play road attractions from one to three nights, his concern will most likely close down their theatres in Harrisburg, Easton and Reading, Pa., and Norfolk and Richmond, Va., in January, as a result of these conditions.

Mr. Vincent declares that bookings for the one night stand theatres during December are practically "nil," and that the theatres have only an average of one attraction a week booked in for the month. This Mr. Vincent says does not warrant the managers keeping their houses open, as the overhead expense of doing so is too big for the house to continually stand.

Business, of course, states Mr. Vincent, is not what the managers would want it to be in the one night stands, but good shows, he says, have been finding it profitable, while other attractions have not done very well. The people in these towns, he states, are willing to pay for good attractions, but will not pay the same amount of tariff to witness mediocre entertainment, with the result that managers and owners of the better grade shows having heard what the other type of shows have done in the "sticks," have not wanted to risk a route over them with their attractions.

Another reason that Mr. Vincent ascribes as a reason for poor business in the "sticks" is that the towns are over-

theatred or "over-seated." He says that with practically every one of these towns having motion picture and vaudeville theatres aplenty in them that the inhabitants get plenty of amusement, and that when a legitimate attraction hits the town, musical or dramatic, unless it has been heralded strongly in advance as a good show, the attendance is slim.

Of the several hundred one to three night stand theatres which are on the books of the K. and E., and Shubert agencies, it is stated that none of them have more than two nights a week booked in during December and that the owners of these houses are of the same opinion as Wilmer and Vincent, that unless they can get sufficient attractions to warrant operations, they will close down these houses or change the policy of the theatres.

A producer who has a number of attractions out on the one night stands, when informed of the statement of Mr. Vincent, says that the producer of a show is up against the same obstacle as the theatre manager—overhead. He claims that the operating cost of the average show out in the "sticks" is far above the possible average intake of the show, with the result that the managers would rather keep off the road than take a chance of losing each week and playing this time. This manager ascribes his high operating cost to railroading and labor by stating that his shows are over-manned with unnecessary help, which lessens his chance of playing to regular profits every week.

BOSTON BUSINESS FAIR

BOSTON, Nov. 20.—No changes of note are taking place this week among the list of big theatrical attractions. Business continues to be fair with both the musical and non-musical shows.

At the local houses eight hit attractions are, with the exception of one, in either their second or third week. The one exception is "The Bat," being in its twelfth week. George White's "Scandals of 1922" is in its second week at the Colonial theatre; "The Beggars' Opera" is breezing along nicely in its third week at the Fine Arts; "He Who Gets Slapped" is at the Hollis Street in its second week; "Anna Christie" is also in its second week at the Plymouth; "It's a Boy" is at the Selwyn in its second week; "Captain Applejack" is delighting good houses at the Tremont in its second week; "The Bat" is at the Wilbur in its twelfth week, as mentioned above.

Next week Mme. Cecil Sorel will play at the Boston Opera House in repertoire of French plays, being presented by the Shuberts. Nine performances only will be given. Outside of Boston, New York is the only city that saw the French players from the Comedie Francaise.

At the St. James Theatre there will be a change of bill beginning tonight. George M. Cohan's "The Meanest Man in the World" will be presented for a week. Walter Gilbert will take the leading role.

OVERTIME PAY FOR CHORUS

The choristers of "The Hayseed," the musical comedy started by E. Ray Goetz and taken over last week by Davidow and Le Maire, are receiving salary for two weeks' overtime rehearsals.

The show, which is headed by Mr. and Mrs. Jimmy Barry, recruited from vaudeville, opened in Stamford last Monday night and will probably be brought in for a metropolitan showing next week.

AMER. BURLESQUE GETS STAY

Supreme Court Justice McAvoy granted a stay to the American Burlesque Amusement, Inc., last week, delaying the setting aside of the judgment in its favor which grew out of a suit against it by the Columbia Amusement Company, which sought to recover \$30,000 alleged to be loaned on promissory notes.

The first suit filed by the Columbia company some time ago was won by the defendants, the American Burlesque company. Subsequently a higher court rendered a verdict setting aside the lower court's decision. The stay granted the American Burlesque company gives them a chance to appeal from the decision setting aside the verdict unfavorable to them.

In granting the stay Judge McAvoy ordered the contemplated appeal taken by the American Burlesque organization within a reasonable time. Leon Laski represented the Columbia Amusement company as attorney.

THE "49 'ERS" DROP OUT

George Tyler, Franklyn P. Adams, Ring Lardner, Montague Glass, George Kauffman, Marc Connelly, Heywood Brown, and many other lesser lights, mean nothing as producer, authors and stage directors, singularly or collectively as far as the "49 'Ers," a revue which was current at the Punch and Judy Theatre was concerned. Last Saturday night the curtain went down on that production for the last time, with no reason made public for it, and on Monday the theatre was dark.

The "49 'Ers" was calculated by the producer, directors and authors as being a sure fire \$5 a copy production. But the theatregoers thought otherwise after the initial performance on Nov. 6, with the result that the scale was reduced to \$2 and \$3 a seat. But this did not enthrall the "Cash customers" as far as scurrying to the box office was concerned, for the returns were very light, with the result that it was considered advisable to "shut shop."

NEW KEITH HOUSE FOR DAYTON

The eighth B. F. Keith Circuit theatre in Ohio will be opened Monday at Dayton, making that state second only to New York in Keith representation. The cost of the new structure is set at \$2,000,000 and the opening will be attended among others by E. F. Albee, president of the circuit, who is now supervising the arrangements. On a smaller scale, the Dayton house is a replica of the recently opened Palace theatre in Cleveland, and is called the B. F. Keith. A new house soon to be opened in Akron will make a total of nine Keith theatres in Ohio, thus assuming an important place.

"XMAS DAY" NEW MUSICAL SHOW

"Christmas Day" is the title of a new musical comedy which George W. Lederer will place in rehearsal on November 27. It is the work of a Viennese author and composer, with the English lyrics and book being furnished by Harry and Robert B. Smith. The musical score is by Maximilian Steiner.

Efforts are being made to engage Marie Dressler for one of the principal roles in the play. After a four-week rehearsal the play will probably be shown at a Broadway Theatre on Christmas Day. Lederer says the production of the show will stand in the neighborhood of \$100,000.

STOCK FOR WARBURTON

Leon Gordon has taken the lease of the Warburton Theatre, Yonkers, and will inaugurate a stock policy there in the early part of December. It is the intention of Gordon to get New York producers to have their new productions tried out by his stock company prior to regular production.

"TO LOVE" CLOSING DEC. 2

"To Love," the three people comedy by Paul Gerlady in which Grace George is starring will conclude its run at the Bijou theatre on Saturday, Dec. 2. The play is destined to go to Boston and then Chicago for extended engagements.

TORELLI SUES SHUBERT VAUDE.

Claiming that he was only enabled to fulfill one week of a twenty-week contract made with Shubert Advanced Vaudeville, Inc., during the 1921-22 season and that he only was given \$400 salary for that week instead of \$600 stipulated in the contract, Edward F. Torelli, owner of "Torelli's Comedy Circus," has brought suit against the concern for \$11,600 in the New York County Supreme Court.

In the complaint filed by David Steinhart, of 1540 Broadway, attorney for Torelli, it is alleged that the latter on July 1, 1921, made a contract with Shubert Advanced Vaudeville, Inc., through Lee Shubert, whereby the act was to play an engagement of twenty weeks in twenty-four weeks and to receive \$600 a week.

On Nov. 27, 1921, the complaint alleges the act, consisting of five people, five ponies, four dogs, two monkeys and a mule, began an engagement of one week at the 44th Street Music Hall, New York. At the end of the week Torelli says he was tendered \$400 a week for the work. He says he demanded the difference which the contract called for but the management informed him that was all he was to get. Then he inquired at the offices of the Shubert Advanced Vaudeville, Inc., for the money and advise of further bookings and that he was informed there that neither was forthcoming.

The amount asked for in the suit covers 19 weeks' salary and the unpaid portion for the week the act worked.

WINTER GARDEN CLOSING DEC. 2

"The Passing Show of 1922" will close its run at the Winter Garden on Saturday, December 2. The show will then go to Newark and Brooklyn for a week in each place, and then lay off for a week, before going into Philadelphia. Willie and Eugene Howard will continue with the show on the road.

On the close of the show, the Winter Garden will remain dark for six weeks, undergoing extensive alterations. "Hitchy-Koo," featuring Benny Leonard, is scheduled to come into the house in January.



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VAUDEVILLE

NO DOUBLING OF ANY ACTS IN KEITH HOUSES

MORE ACTS TO GET WORK

Beginning with the current week, a new rule goes into effect at the Keith office which does away with all "doubling" on vaudeville bills in New York, and no two shows will have an act which is appearing in the city during the same week on their bills. This ruling was passed in order to give more opportunity to the vast number of new acts, to work on the circuit, for at present there is a larger number of acts, new to New York, who are seeking dates with the Keith Circuit, than there has been for years past.

The new ruling is the cause of the "Emergency Act" list, the details of which were announced in last week's CLIPPER. All artists' representatives must fill out a blank, every Saturday morning, on which they will give the names and telephone numbers of all the acts on their books which can be called on to go to work immediately. This list will be utilized wherever an act is needed to fill in a bill at the last minute, or to replace an act which is compelled to drop out of a bill suddenly, due to illness or other reasons. Instead of bringing in an act from another house to fill in, the emergency act list will be used, and an act secured which is not working entirely.

Artists' representatives were also notified this week, to notify W. Dayton Wegfarth, general booking manager, of the names of all acts under their direction, which have been booked for two consecutive weeks in New York, or any two weeks in the city within one month.

There are several other reasons, beyond the accommodation of new acts, which are also responsible for the ruling which forbids the doubling of acts in two houses during the same week. It has hurt business at both houses in a way, for the regular patrons, seeing that they can view the same act in another house during the same week, oftentimes goes to the house which he hasn't patronized as a rule. The Palace particularly, has had to suffer because of this. Only last week, three of the biggest acts on the bill at the Palace, were also appearing in other houses. The Duncan Sisters doubled from the Palace to the Orpheum, Brooke Johns to the Riverside and Frank Van Hoven to the Colonial.

Doubling has also been found to be a hindrance to the bookers, who plan to use a certain act in the future, and then are compelled to change their plans, owing to the fact that the act they had in view for a certain week is placed into their house to fill in for another which has dropped out of the show.

Thus the new system will prove beneficial to all concerned. To the artist, because it gives more of them a chance to work—to the house, because it doesn't hurt the business, and to the bookers, because it makes things easier for him.

N. V. A. COMPLAINTS

William Hallen has complained against Rockwell and Fox, alleging that the latter team are infringing on his material in using a comedy song called "Its All Apple Sauce."

P. O'Malley Jennings, of Jennings and Dorney, has filed a counter-complaint against Basil Lynn, of Lynn and Howland, claiming that Lynn and Howland are infringing on his style of act.

The Six Brown Brothers have asked that Brown's Saxophone Six be restrained from infringing on their act in using the same style of act and clown costumes.

ORCHESTRATION RULE FOR ACTS

W. Dayton Wegfarth has notified all artists' representatives booking with the Keith Circuit of theatres, to inform all their acts that they must furnish the house orchestras with complete orchestrations, or if orchestrations are in torn or soiled condition, must secure new ones. House managers have complained to the office, on behalf of the orchestra leaders, that many acts furnish orchestrations which are in such condition that the musicians cannot read them, and therefore cannot play the act properly.

This instruction to artists' representatives for their acts is said to be due to Stanley W. Lawton, general musical director of the Keith, Proctor and Moss theatre, to whom the troubles of house orchestras owing to poorly prepared or torn orchestrations have always been carried. Lawton was recently considering the establishment of a bureau, in conjunction with the Keith and affiliated circuits, which will supply new and proper orchestral arrangements for the acts desiring them. While this idea has by no means been discarded as yet, no definite action towards its being put into reality has been taken as yet.

KEITH BOOKING HALL'S CAPITOL

A new theatre will be added to the Keith Vaudeville Exchange's books when Frank G. Hall's new twin theatre in Union Hill will open next Monday, November 27. There are two theatres in the same building, both of which will open on the same day, one, the Capitol, to play Keith vaudeville, and the other, the State, which will operate under a straight motion picture policy. The Capitol has a seating capacity of 2,600, while the State accommodates 1,600.

The Capitol will play nine vaudeville acts, for the full week of the opening week, and under a split week policy thereafter. After the first week, the theatre will continue to play nine acts, each half of the week. Bill McCaffery books the house.

Vincent Lopez and his Hotel Pennsylvania Orchestra will headline the opening bill, which will include George Le Maire and Company, Wells, Virginia and West, Yvette Rugel, Jimmy Lucas, Tom Patricola, Lucas and Inez Dooley and Storey, and Josefsohn's Icelanders.

LOEW GETS B'KLYN ALHAMBRA

The Alhambra Theatre, at Halsey street in Brooklyn, now under the ownership of Ward & Glynn, will come under the ownership of Marcus Loew by the end of the current week, the final papers now being drawn up and scheduled to be signed on Thursday. Loew recently secured the Astoria Theatre, which was also owned by Ward & Glynn.

It was stated at the Loew office that no definite change is being contemplated in the policy of the Alhambra for some time to come. At present the house is being operated with a stock company, called The Alhambra Players, during the week, with a vaudeville concert on Sundays, the acts being furnished by Fally Markus. The theatre formerly played a policy of split week vaudeville, with six acts and a motion picture each half of the week.

PROCTOR'S 23RD FOR NEW ACTS

In order to give quicker action to the increased number of new acts desiring a house in which to show their acts, Proctor's 23rd Street Theatre was added to the list of theatres in which showings will be held on one day every week, at this house, the showings to be every Monday. The acts can secure an opportunity to show their acts at this house through Johnny Collins. They will play two shows, being placed in between the acts on the regular bill for the matinee and evening performances, not appearing at the supper show.

These showings will be held in conjunction with those held at Proctor's 125th.

BOOKING SHIFT GIVES COLLINS FOUR HOUSES

TAKEN FROM GOLDIE AND SAMUELS

Johnny Collins, assistant to W. Dayton Wegfarth, general booking manager of the B. F. Keith Vaudeville Exchange, takes over the bookings of Keith's Colonial Theatre, and Proctor's Twenty-third Street, 125th Street, and Elizabeth theatres, beginning this week under a new arrangement made by J. J. Murdock last Saturday. The Colonial has always been booked by I. R. Samuels, and the Proctor houses now being booked by Collins had their shows furnished by Lawrence Goldie.

The switch in the booking managements of these theatres is part of the new movement on the part of the Keith vaudeville exchange and circuit of houses to accommodate as many new acts as possible, and also in their campaign for the building up of new headliners and drawing cards for the circuit. John Collins up to two years ago had been an important booker with the Keith exchange, but left the firm to enter business for himself. During his stay with the circuit he was known to be one of the best bookers affiliated with the circuit, in furnishing good bills and keeping the expenses within a reasonable limit. He returned to the Keith exchange at the beginning of this season as assistant to W. Dayton Wegfarth in establishing the latter's efficiency system which has already proven very successful with every innovation.

With Collins in the booking of these houses is Wayne Christy as his assistant. Christy was formerly general booking manager for the Gus Sun Circuit.

The fact that the houses which Collins is now booking have been taken from Lawrence Goldie and I. R. Samuels is not meant as a reflection of their ability to book shows. It is simply that a certain number of theatres are needed for the purpose of catering to new acts particularly, and it is thought that these houses are the best ones available for the exploitation of these acts.

Further changes in the booking arrangements of the circuit are expected to be made this week. These will be announced in next week's CLIPPER.

YOUNG SUES FOR RING

William Young, of the vaudeville team of Young and Wheeler, has filed suit in the Third District Court for \$1,000 damages against Ethel Russell, also in vaudeville—a member of the "Little Cottage" act—as a result of a diamond ring alleged to have been loaned to the girl by Young.

Through his attorney, Fred E. Goldsmith, Young alleges that Miss Russell borrowed his diamond ring in order to "make a flash" at a party, but never returned the piece of jewelry in question. At first she wanted the ring for just a little while longer, according to Young, and later absolutely refused to give it back.

Both vaudeville acts of which the defendant and plaintiff are members are on the same bill this week at the State Theatre, Jersey City.

NEW OWNERS FOR ACADEMY

The Academy Theatre, Newburgh, N. Y., changed hands last week, the C. V. Amusement Company, New York, taking it over from F. Taylor, who owned and operated the house for years. In addition to the Academy, the C. V. Amusement Company owns the Lafayette Theatre, this city. The Academy will play vaudeville.

FACILITATING TAX COLLECTION

The Members of the Vaudeville Managers' Protective Association are now compiling a list of all alien or foreign acts on their books, which will be sent out to every house manager of the theatres affiliated with their circuits, in order that the house-manager may know from which acts to deduct the eight per cent tax required to be paid to the Federal Income Tax by all non-resident aliens who have a source of income in this country. This eight per cent which is deducted from the salary is taken off the gross and does not include the commission percentage.

Formerly, foreign or alien acts would pay their taxes on leaving the country by making out an affidavit as to the amount of their earnings in this country, or by reporting it on their annual income report. The government, in this way, was losing thousands of dollars to which it was legally entitled, and it was therefore ruled that eight per cent of the earnings of all transient aliens shall be withheld by the employer for the payment of this tax.

Exemptions from this tax is given only to aliens who have established a residence in this country for a period of over a year, or who own property in this country, or who have taken out their first papers towards becoming an American citizen.

All artists' representatives booking with the Keith Vaudeville Exchange were asked last week to compile a list of all the alien acts on their books. The same step is also to be taken by the agents holding franchises in the circuits affiliated with the V. M. P. A.

This system of deducting the eight per cent from the alien artist's salary not only aids the government, but also saves the artist a great deal of annoyance and inconvenience from making out reports, affidavits, etc.

A partial list has already been sent out to the Keith, Moss and Proctor houses of acts which come under the category of aliens, and from whom eight per cent of their gross salary is to be deducted. This list includes the Saytons, the Four Yellerons, Willie Schenk and Company, the Briants, MacSovereign and Company, R. and W. Roberts, Gautier and Pony Boy, the Hartwells, the Lime Trio, Lafayette's Dogs, Margaret Hessler, Madeline Collins, Rupert Ingalese and Company, Gus Fowler, the Ethors and the Wiluhin Brothers.

NEW PRICE SCALE AT 5TH AVE.

A new scale of prices for the matinees has been introduced at Proctor's Fifth Avenue Theatre. The lower floor, which was scaled at fifty cents, now has two prices, with the latter price for the first ten rows and thirty-five cents for the remaining rows. The new arrangements has caused considerable confusion in that the ushers have to watch out to see that patrons do not crowd up the higher price section when they have entered with a thirty-five-cent ticket.

This is not an easy matter to adjust. When the house goes dark between turns there is a mad rush to the front rows and since the ushers collect the ticket stubs it is difficult for them to ascertain whether the "crashers" belong there or not. Another difficulty of the two-price system is that often when the front rows are filled, a purchaser of a fifty cent ticket is required to view the show from the thirty-five cent section until there is a vacancy in the front rows.

BLINN OPENS ON FRIDAY

Holbrook Blinn will open in Keith vaudeville at the Columbia Theatre, Far Rockaway, on Friday, November 24. He will appear in a one-act playlet called "No. 1408," written by William C. Morrow. An all-male cast will support him, consisting of Wilson Reynolds, Charles Setton, Alex Olsen, Charles Stockdale, Frederick de Coussac and James J. Duddy.

VAUDEVILLE

PALACE

"The king is dead, long live the king," attitude applies to the orchestras playing the Palace, and this week Ben Bernie, with the Chicago Orchestra, is reigning king. Orchestras that have gone before are forgotten, while the last few bars being played by the orchestra of the day are drowned in applause.

The Stanley Brothers, "Two Danish Phlegmatics," showed real class at the beginning of the show, with their well known hand-balancing and acrobatic offering. They acquire more polish as they go along and hardly ever miss.

Although a little too early on the bill for an act such as theirs, the Yip Yip Yaphankers, with Johnny Rothank and Frank Melino, presented "A Day in Camp" and livened the second spot considerably with comedy and unusual tumbling stunts.

The "Artist Entertainer" Bert Levy offered a novel sort of cartoonist act merrily whistling as he drew various figures and well known men of the day. Levy uses a small projector that screens his cartoons while he is sketching them on a blackened disk of glass. For a bit of encore while the stage was set for the next act he told a few stories.

Nothing unusual attended the performance of the Duncan Sisters, whose stuff took on the same aspect of just a big time sister act, singing well and throwing in a bit of comedy. The guitar bit adds variety. The girls worked easily and with evident pleasure and finished strong.

The first half was closed by Lou Tellegen in the one-act playlet "Blind Youth," which is more or less familiar to theatre-goers. He was supported by the same cast as when he played the house last, the performance of the girl "Connie" Chandoc, done by Isabel Alden, not being up to the one she gave before. Russell Clark as "Louis" improved if anything, and gave a performance second only to that of Tellegen. The star did wonderfully well, and his show was received better than any other legitimate actor we've caught at the Palace. The story of the act concerns an artist and his wrecked liaison with a woman who left him almost physically ruined and mentally starved, with the result that he resolves to turn over a new leaf after his dabble in dissipation.

Ben Bernie and His Orchestra opened the second half, and knocked 'em cold, as recorded above. That orchestras can still be served to theatre-goers with an entirely new dressing is proved by this unusual combination of real comedy plus good music. Individually and collectively the musicians are far above the average and Ben Bernie knows how to sell the orchestra and himself at above par, which is high indeed. Intervals brought clever gags and laughs from Bernie, the orchestra resting in the meantime. Whenever the music started it ended with a genuine punch. "Hot Lips" and other popular tunes gave different ones a chance to shine, while "Mr. Gallagher and Shean," which did much for other orchestras, one in particular, was cause enough for an almost unprecedented wow.

With Leo Feiner at the piano, Yvette Rugel sang a cycle of songs and other concoctions in her remarkable voice that never fails to please. Her opening bit of material is clever, as well as other parts of her act, but it is doubtful whether that style of stuff is the best that she could choose.

Despite the fact that he is a repeater on the bill, Joe Cook held them intact in the next to closing spot, and in "The Alexanders and John Smith" act which closed the show, Joe got down to business at once and omitted a few bits here and there, working fast for maximum results. For an audience that practically knows his act backwards they sure stuck to Joe, and he deserves that much more credit. "The One Man Vaudeville Show" has many friends.

M. H. S.

VAUDEVILLE REVIEWS

COLONIAL

They've got a real vaudeville bill at the Colonial Theatre this week. Vaudeville in every sense of the word, a bill well balanced, and which played right through from start to finish without a single hitch.

The opening act didn't make a good start for the rest of the bill. It was offered by a boy and girl, billed as Nora Jane and Karl, the billing giving an impression of a three act to come. These two have staged their act very nicely, carrying a cyc of unusual attractiveness and one painted scene for a back-drop which is really the result of some very good work. But it is in the ability of Nora Jane and Karl that the weakness of the act lies. They work hard, and are apparently very ambitious. But we'd suggest that they learn to do their dances in private before trying them out in public, for they appeared very amateurish.

Franklyn and Hall held the second spot easily with a song repertoire, consisting most of popular numbers. The boys appear first as college graduates, and in the opening song decided that there is more money on the stage than there is in being conversant with Latin or Greek, or in being a doctor or lawyer. We suppose that there is a lot of truth in the opening number and that is where most of our number two spot two men acts come from—school or cloak and suit stockrooms. However, in all justice to Franklyn and Hall, they are not in that class, and do a really entertaining song offering. They've selected a good repertoire and handle it well.

Gus Fowler, according to the billing, was making his first appearance in America. It certainly is an honest relief to be able to review an act and say that here is one offering from abroad which does not need Americanization, and can be assured of meeting with success on any bill where it appears. Fowler does a routine of magic with watches and clocks of all types, sizes and dimensions, making them jump from mid-air to his hand, suddenly appear on the end of a chain in most astounding manner. His setting of silver and black, and the props make it one of the most attractively dressed and staged acts in vaudeville. His company look very neat, being a nice-looking boy and a very shapely young lady. It's one of the best magical acts in the business.

Myers and Hanaford scored their usual big success with their comedy "rube" offering, doing the song, dance and handsaw bits.

"The China Blue Plate" the writer had the pleasure of reviewing in detail on a previous occasion. It is one of the most beautifully staged acts to be seen, and as far as the actual material is concerned, hasn't a thing about it which cannot be praised highly. The cast is very good, particularly Matt Hanley. The juvenile is the weak spot in the act, being too "actorish." He seems always aware of the fact that he is playing a part.

Espe and Dutton have added more to their versatile offering of songs, dances and sensational acrobatics and weight-catching, in the line of a violin and harmonica bit for an encore. The boys almost stopped the show.

The daintiest and most lovable sister team in vaudeville followed, and it is so much more to their credit that the Duncan Sisters made the "hard-boiled" ones in the gallery and balcony at this house worship them, as well as the better element downstairs.

Moss and Frye drew the usual laughs, but bawled up the finish of their act by not seeming to make up their minds whether they were going to sing or talk. Van Cello and Mary closed with their Risley act.

G. J. H.

BROADWAY

There was a little too much of dancing in the last part of the bill at this house this week, but aside from that it was a good all around show, with Jimmy Carr carrying off the honors and Mel Klee and Rome and Gaut running him a close race.

Monohan and Company opened the show with a clever skating exhibition. The company is a blonde whose contribution to the act is a doll dance and a spin on one of those teeth to teeth things. A good finish.

Earle and Mullen made a good number two act. The opening is novel and the trimming of the hat is a clever conception. The telephone bit is also put over well and draws some laughs with the assistance of some risqué gags. Not exactly raw, but a little rare. The man is a crackerjack eccentric dancer, but the girl can hardly dance at all, although she is well built. There is no reason for the West Point uniforms on the finish and the girl's was so well fitted that it gave the impression it was about to rip all through her dance.

Radio Controlled Auto is one of those acts that creep into a bill every once in a while because the bookers think the audiences are interested in progress. After you accept the fact that the auto is controlled by wireless there is nothing else to the act. A good line of patter handled by someone who knows more about making himself audible than does the man who is introduced as the inventor would help the act along. As it is, it is merely tiresome and not a bit startling.

Mel Klee came on and started them laughing and they were with him from start to finish. Klee puts his intimate style over in fine shape and the audience seem to like it. He is able to work as if he really were taking them into his confidence, telling them secrets about the acts that are to come. He has one clever trick that proves valuable. Instead of laughing after his gag to show that he thinks it is funny, he laughs before he gets to the punch, which primes them out in front so that they are ready to ha-ha no matter what he says. Some of his gags are good and he finishes with a couple of songs well done, taking an encore as if his only wish were to please the customers.

After this came Jimmy Carr and his Strand Cascade Orchestra. Carr has personality, the band is good and the setting is superb. The act is more fully reviewed under "New Acts." At the first show Monday afternoon it stopped proceedings.

Rome and Gaut followed Jimmy Carr and earned their salary. This Mutt and Jeff team are always good for laughs and they went over here as well as they ever did. There is something about the clumsy tumble of the tall one and the funny legs of the short that get over without a spoken word. As a dancer the short one is a comedy treat and the lanky one has some high kicks in his repertoire that are worthy of mention. The clarinet bit at the finish is worked up well. The only thing that did not appeal was the lying on the floor stuff. There are so many acts reclining these days that the stage is beginning to look like a bedroom.

The closing act was the Golden Gate Trio. This was a good dance act with a good deal of versatility shown by its members. There is a piano accompanist for the first number which the man and woman do as a sort of eccentric double. Following this the girl does a solo acrobatic and eccentric dance and the pianist follows with a very well rendered solo on the accordion. The act moves swiftly and smoothly with some good dancing and closes fast to good applause.

Margaret Ford and Butler and Parker are on the bill at the Broadway this week but were not caught at this show. C. C.

RIVERSIDE

Melody and merriment run a close race for first choice in the new bill at the Riverside. Both departments are represented by unusually good allies. Hence it would not be amiss to split honors with both.

The Hartwells give the bill a flying start with a daring program of aerial feats that keep the auditors gripping their chairs throughout the entire turn. The men showed some new neck and toe grips that provided any number of thrills and won many rounds of well deserved applause.

Greene and Parker followed with their usual routine of talk and songs. It is interpretation rather than material which carries this act across the wire. The song at the end proved a material strengthener.

Mr. Hymack scored as usual with his novel offering "At Bogey Villa." He enters a haunted house. The antics of the invisible spirit transforms household effects and Hymack's clothing before the very eyes of the audience. This sort of stunt has been worked before in vaudeville but not quite as effectively as the Hymack "frame." It was both a pleasurable novelty and sure-fire laugh getter.

Jimmy Allman and Morton Harvey were a comedy wow in "The Lure of the Yukon." The setting represents the exterior of a hut in the frigid zone. The straight is warmly clothed, while the comedian, who does blackface, is scantily clad in a Palm Beach suit. The comedy talk is based upon the extremities of temperature between the negro's present abode and that of his sunny southland. One does not need the imagination of a Daisy Asford to sense the comedy possibilities of such a situation, and it may well be said that the cross-fire lived up to all expectations as far as laugh-compelling stuff goes. The comedian sang several songs to the accompaniment of a ukelele which sold at full value, while the straight got over nicely with "Mandalay."

Tom Bryan and Lillian Broderick were as fascinating as ever with "Bill Board Steps." This is a peppy song and dance revue which displays the dancing talents of this pair to the best advantage, meanwhile keeping the audience thoroughly entertained. It is a refreshing number for any bill.

Mr. Duffy and Mr. Sweeney are undoubtedly the best clowns in vaudeville. Their conglomeration of knockabout comedy again kept the mob in roars and all but stopped the show. Both boys have a delivery that gives a sublimish air to their foolery and establishes them as satirists of first rank.

Fanny Brice was the real show stopper with her cycle of songs. Miss Brice has that indefinable something that she injects into her numbers that makes them sell for full value or more. In her opening number, "Back to Vaudeville" she lyrically explained that she had the rest of the act set but could not decide on an opening song. Hence she proceeded to give a little of everything from opera to jazz. She followed with "I'm An Indian," which also got over to good results. Her travesty on Grecian dancing came next, and would have closed the act had not the mob insisted upon her doing "My Man." It is in this number that Miss Brice gets an opportunity to display the real quality of her voice and at the same time demonstrate her sense of the dramatic. The mob brought down the house and yelled for more, with Fanny obliging with "Floradora Baby" and "Second Hand Rose."

Doris Humphreys' Dancers closed the bill with a series of diversifications that were remarkably well done and tastefully staged.

E. J. B.

Demarest and Collette returned to New York this week, and opened a tour of the Keith New York theatres at the Alhambra on Monday.

VAUDEVILLE

81ST STREET

Manager Lewis has assembled a rattling good bill that should pack them in this week. The six acts of vaudeville occupy the first section, with Wallace Reid in the film version of "Clarence" rounding out the second half.

Lucas and Inez opened the bill in a combination of posing, balancing and contortion feats, all of which were handled in a manner that readily won the admiration and applause of their audience. Inez is a remarkably clever contortionist, while the man is of Sapdow-like stature. He tosses her around with such a degree of ease that one would think her a toy rather than a full-grown young woman. Both have a remarkable sense of showmanship, getting absolutely everything possible out of their routine of material. This is a great opener for any bill. It is away from stereotyped turns in that it is polished to a degree of brilliance.

Music lovers had their inning with Jack Little, a clever pianist, who offered a somewhat different pianologue. He opens with a classic and then goes into a history of music, giving impressions of the mechanical piano, shifting to the concert piano and later to the nickel melodeon that was known to grace the rear room of gathering places that have ceased to be popular since the introduction of the Eighteenth Amendment. For his closing number he contributed a musical pot-pourri, starting off with classical stuff and gradually flaring up to jazz. Little is a neat appearing chap who radiates personality. This act will do well in second spot in any house.

Marion Murray and Company materially aided the comedy department in her delightful playlet, "Likes and Dislikes." The plot of the piece is founded upon the idea that hatred is but a figment of the imagination. It goes further in clarity by explaining that most of us form dislikes for people just because they dislike us. In this particular case the eternal triangle is again pressed into service. The couple are happily married. A hatred has sprung up between the husband and the rejected lover. The wife attempts to bridge the gap by inviting the latter to dinner. The husband rebels. Then she lies to both telling each what a wonderful guy the other fellow thinks he is. Everything is peace and harmony until they discover her subterfuge and the proceedings resume their riotous proportions. The husband explains that he is jealous of the friend. When said friend announces that he has been secretly married, the husband makes up with him, only to find that his wife's vanity has been wounded in that her former lover forgot her so soon. Comedy runs rampant throughout, with Miss Murray gaining capable assistance from C. Carroll Clucas, as the husband, and Del Sherrard as the friend.

The Versatile Sextette followed with their delightful mixture of songs, dances and instrumental numbers. Each of the boys is a finished artist who contributes a specialty on his own and combines forces with his partners in the ensembles. They have as diversified an offering that has thus far been attempted by a dance orchestra combination in vaudeville. In fact the boys are a whole show in themselves and could undoubtedly entertain for a much longer period without the audience tiring of them.

Lane and Freeman, substituting for Wells, Virginia and West, cleaned up with a comedy talking act, while "Boola Boola," a tabloid musical comedy on college life, featuring Harry Clarke and Pauline Chambers, closed the show.

E. J. B.

DOLLY CONNOLLY IN NEW ACT

Dolly Connolly will be seen shortly in a new act in which she will be supported by a pianist, cellist, violinist and drummer. The combination is an excellent one the instrumentalists being exceptionally fine.

CENTRAL

Well, this is something like. After a couple of bad weeks the show called "Stolen Sweets," presented by The Affiliated Theatres Corporation, is like an oasis in a desert of dead jokes. Fanny Watson romps through the program with all the skittishness of a thoroughbred and with the success of a Man-of-War. Which means that the show is pleasing.

The opening, "Hello Everybody," is done by the sixteen choristers who tell what the show is all about and do a few dance steps.

They give way to the De Koch Trio, three able acrobats who would be much better if they would start doing their stuff quicker. The card game fools nobody as the audience already knows they are acrobats. But after a little stalling they warm up and do some great hand to hand and head to head balancing, finishing strong.

Hattie Althoff and Sister were the next to show their goods. Hattie has a sweet voice, beautiful shoulders and the ability of putting her songs over. She is a good looking girl and the audience liked her work. As far as the sister is concerned, she executed the left hand piano solo from "Lucia" and at the conclusion it was perfectly dead. She might have done worse with two hands but as this is only written for one she would have had to take more liberties than she did. But Hattie Althoff now, there's a clever performer. The sister does accompany well.

Steppe and O'Neal give the Brazilian Nut act that they have been doing for years. It is still full of comedy and keeps the audience laughing all the way through. Of course it is built up of a lot of hoke but who cares so long as it is put over. The straight is one of the finest in vaudeville. It must be a pleasure to work with a man like that. The finish is a trifle weak but the act was good at that.

Then came the Watson Sisters. The crowd out front knew them of old and gave them a great reception. They opened with a song and then went into their dialogue. Laughs, laughs, laughs, all the way. Fanny is a truly great performer, a comedian who gets her laughs without an effort. Her slap-stick style is not new in these parts but gosh how it does get over. Kitty was in good voice and the two of them work so fine together that they are one of the finest sister teams in show business. This concluded the first half.

The Five Kings of Syncopation, the orchestra that first stepped out with Sophie Tucker, was one of the hits of the bill. These boys play, sing and dance and do all of these things well. The drummer has a good voice and shakes a wicked shimmy. The violinist would make an acceptable juvenile in any show and knows how to step a few himself. The saxophone puts over some dance stuff without making it objectionable and he also dances some. So does the trumpeter. One of the high spots of the act was the violin solo of a ballad with an obligato on the saxophone. They finish fast and stopped the show. All of the boys are good musicians and performers. In their opening they tell about themselves and why they are kings. This act preceded the Watson Sisters.

The second half is the revue and there were some good costumes, some good songs, some fine dancing and much comedy. The things that stood out especially were the balcony scene and songs done by Kitty Watson and Johnny Berkes. Both of them outshone themselves here. The Family Table was relieved from monotony by the fine work of Fanny Watson and Harry Steppe. Others who did good work besides the Watson Sisters, Steppe and O'Neale, Johnny Berkes and Hattie Althoff were Celia Davis and Florence Darley, the latter showing good showmanship when she stopped the orchestra, which was not playing her music. Fanny Watson's Ivan the Terrible was good and Brazil and Berkes did some good dancing. The chorus was well trained.

PALACE

(Chicago)

There is an exceptionally good show at the Palace this week, with Irene Castle headlining, and another feature is Amplified Syncopation, an odd title given a new jazz orchestra act of which Paul Sternberg is director.

The bill is unusually strong on comedy, having Dave Seed and Ralph Austin next to closing and Al Lydell and Carl Macy in the middle of the show and Bob Murphy on second. In addition to this there is comedy in every number of the nine, with the exception of the offerings of Miss Castle and the Marmein Sisters.

Heras and Wills opened the show with a comedy acrobatic number having several features which stand out, among them jumping a rope from the shoulder of an understander.

Bob Murphy is assisted by an attractive girl and combines a song number and monologue to excellent advantage. Paul Sternberg's band is in many respects the most pretentious offering of its kind that has yet been produced. The audience insisted on nine numbers and they could have played many more. The ensemble in this offering includes twenty-seven men.

B. C. Hillman, assisted by Jim Fitzpatrick, scored with a smart number in which he jazzes standard selections both at the piano and in song.

Lydell and Macy, assisted by Lida Leah, offered "Old Cronies," which is no longer new to vaudeville fans but which registered a big hit nevertheless.

Irene Castle, assisted by William Reardon as her dancing partner and Bobby Simonds at the piano, did three beautiful dances, sang a song and displayed some gorgeous costumes.

Seed and Austin had a difficult position in next to closing but their versatility in comedy efforts enabled them to score decidedly.

The Marmein Sisters closed the show with dances grave and gay, assisted by Ruth Marr, soprano, and offered an elaborate dance revue which filled the closing position admirably.

R. E. R.

ROUTED ON PAN CIRCUIT

Ed Milne and Fred Curtis, of the Pantages office, were very active in giving routes to acts over the Circuit last week. The routes are for fourteen weeks with an option of another fourteen weeks, three shows on week days in all houses and four shows on Sunday with a few of the theatres giving four performances on Saturday. Among some of the acts that were routed are: Cecil Cunningham, Josie Heather and Company, Hazard Short's "Bits and Pieces," Ruth Budd, The Great Blackstone, McFarland Sisters, Norton & Melnotte, and Lillian Burkhardt.

ACTS OUT OF RING UNIT

READING, Nov. 20.—"As You Were," the Blanche Ring, Charles Winninger Unit show, played here last week but the vaudeville portion, with the exception of the Four Entertainers, a male quartette, is absent.

When the unit played the Central, N. Y., the following acts appeared with the show: Bert Baker, Elby & St. Leo, Du Fiel & Covey, and Pasqualia Bros.

MARTIN BECK A GRANDDADDY

Martin Beck, head of the Orpheum circuit, became a grandfather on Saturday morning, November 18th, when his daughter, wife of Doctor Nicholas S. Ransohoff, gave birth to a girl at her home, 118 East Fifty-eighth Street. Mrs. Ransohoff was formerly Josephine Beck.

ACTS IN FILM HOUSES

H. Suchman, owner of the Alpha Theatre, Belleville, N. J., has bought the Linden, Linden, N. J., and Park Theatres, Nutley, N. J.

GARRICK

(Chicago)

There is plenty of comedy at this house this week, where "Plenty of Pep" opened on Sunday.

In addition to the regular production is James Barton and company in his famous drunk scene which stopped the show completely. There is a prologue for the opening and a rose garden scene which starts the proceedings off with dancing and music. Following this Ed and Mack Williams gave an exhibition of foot work in some cleverly executed dance numbers.

Earl Dewey and Mabel Rogers appeared in their familiar skit called "No Tomorrow." This was the first hit on the bill, then Charles Howard, in "How Things Have Changed," garnered many laughs. As an amusing inebriate Howard is very clever, with a laugh line on his lips continually. His act scored strongly and this closed the first half.

The revue started with a scene laid in a railway station giving Howard another opportunity to furnish laughs. Aboard an observation car was Sid Townes, surrounded by several girls who filled in with a song. Then came James Barton and company. Barton's drunk take-off is without doubt a classic, and he had the audience almost in convulsions. His burlesque of a Russian dancer, a comedy song, and another burlesque on skating were used for encores, and he could have stayed on indefinitely.

Dolly Morrissey had little to do with one song in the olio and later appearing in the closing scene.

Emil Casper as a blackface comedian was another comedian that deserved praise. His droll comedy registered strongly.

He did an impersonation of the late Bert Williams, singing "You Can't Shake Your Shimmy On Tea," which did not go over well; but the bit in a Mexican saloon with Myrtle Franks, who also worked in blackface, went over well.

John Quigg with his accordion furnished some good music which pleased greatly.

R. E. R.

FRANK FARNUM IN ACT

Frank Farnum, whose dancing was an outstanding feature of Carle Carlton's "Paradise Alley," opened in a new act at Fox's Audubon last week. The piece is called "Frank Farnum's Jazz Revue." Assisting Frank are three other principals and a dance orchestra combination. Farnum will continue in vaudeville for several weeks while the Carlton piece is being revised.

CARL McCULLOUGH RETIRES

SAN FRANCISCO, Nov. 20.—Carl McCullough has renounced vaudeville for the men's furnishing business and is now operating a shop here with William Haig, also a retired performer. McCullough last season appeared in Shubert advanced vaudeville.

AUDREY HOLMES MARRIES

MEMPHIS, Tenn., Nov. 21.—Audrey Holmes, an actress, became the bride of Chester William Jarvis here last week. Both bride and groom appeared with an act at Pantages last week. They were married by Dr. Ben Cox of the Central Baptist Church.

MINUTE'S SILENCE FOR E. J. POLI

Theatres of the Poli Circuit, from Worcester, Mass., to Washington, D. C., halted proceedings for one minute on last Tuesday evening as a silent tribute to Edward J. Poli, theatrical man and son of S. Z. Poli, founder of the Poli Circuit, who died last Saturday.

CROMWELL ACT OUT

Cromwell, of Cromwell and Company, had to leave the bill after last Wednesday evening on account of spraining his back.

VAUDEVILLE

FIFTH AVENUE

(Last Half)

A nine-act bill supplanted the usual eight acts at this house on Thursday afternoon, with Dolly Kay as the lone star draw in lieu of two or three standard names usually assembled on the same bill here. Quality gives way to quantity and while the bill is diverting to a degree it falls short of those offered during the past few weeks.

A general mix-up by stage crew and orchestra in the Clinton and Rooney act was the only discord in an otherwise smooth bill. First a curtain cue was muffed, then the spot went bad and to crown everything, the orchestra seemed to lose all sense of tempo for Miss Rooney's first solo dance. Walt Clinton was badly peeved and showed it. However, Julie Rooney went on in her own sweet way and made things less noticeable to the mob.

Rooney and Clinton have a production act in every sense of the word. They have been liberal in the mounting and costuming and with an abundant crop of well selected songs and cleverly manipulated dances, their act is a winner anywhere. Despite the above mentioned handicaps, they got over for a wow and were easily entitled to second honors of the show.

First honors, however, were won hands down by Dolly Kay, the lady of the records, who duplicated her successes of earlier in the season with a repertoire of songs rendered in her own inimitable way. She is assisted by Phil Phillips' Phonograph Orchestra, a nine-piece combination that knows its business. They accompany for the songs and cut loose once or twice on their own in selections that set both feet and shoulders going. The band does an introductory bit, building up for Miss Kay's entrance. She does "Sweet Sweetie," "True Blue Sam" and "Lost—A Wonderful Man," firing over one after the other and bringing down the house with applause on each. The band takes hold of things for a number. Dolly returns for "California" and makes another clean-up. Here's a girl that has voice, delivery, personality and in fact every other requisite of an artiste of her type.

"The Weak Spot," a dramatic oddity by George Kelly, author of "The Torch Bearers," and presented by Rosalie Stewart, was another bright feature of the bill. It is founded upon the idea that superstition is the weak spot, of all mortals. Into the tempestuous home of the Wests, a young married couple, comes Jenny, an elderly peddler. The husband has been berating his wife for her superstitious leanings, but before Jenny has half finished reading their fortunes in cards he has been won over. The roles are well handled and the piece is punctuated here and there with humorous lines and situations.

Fred and Tommy Hayden enlivened the bill as usual with their artistic oddities. One of the boys works at the piano, with the other handling the songs, dances and clowning. The latter does several comedy numbers and a dance or two that carries the act over to good results.

"Pewee" Myers and Ford Hanford scored as usual with their delightful combination of songs, dances and instrumental saws for the latter, utilizing musical saws for the latter.

Vale and Richards also pleased in a song and dance novelty, while a breath of the Chauvre Souris was injected into the program by Katoushka, a five people offering confining themselves to Russian songs and dances.

Milt Collins, who works along the lines of the late Cliff Gordon, kept the bunch in roars with a topical monologue that was brimful of laugh material.

Zenda and Smith opened the bill with a clever routine of gymnastic feats. E. J. B.

STATE

(Last Half)

The "Hellfighters' Band," the late Jimmy Europe's A. E. F. outfit, are the featured vaudeville attraction here this week. A new leader wielding the baton since we last caught the act seems to hold them in a much more even tempo than the last leader. The selections played are the same that they have been doing for some time and some new ones would not hurt in the least. For an audience that is waiting for a feature picture the "Poet and Peasant" overture is much too long and uninteresting. It should either be cut, or a classical selection substituted that is not quite so long. Just why the drummer should make so much noise during the last two numbers is over our head.

Billy Jarvis and Company have a diverting comedy sketch, which includes some singing and dancing, some of the latter being done by himself and the singing by one of the girls. Two other girls in the cast supported their partners in good style in making love to the boy, etc.

Lucy Gillette and Company opened the show with their novelty juggling offering. The set is a Dutch scene and all of their stuff is consistent and entertaining.

May and Hill in the second spot offered their singing act to an appreciative audience, being that it was somewhat different than the usual run of singing acts. The opening bit gives the act a little novelty touch right at the start.

Raymond and Stern, two men in a song and piano double, started off as a comedy team and then settled down to straight, singing their songs, going over unusually well. The pianist, who did some comedy at first, made a bit with a unique number toward the end of the act and they closed with another excellent number out of the ordinary. The patrons would not have objected to another encore or two. M. H. S.

FIFTY-EIGHTH STREET

(Last Half)

The last half bill was a vast improvement over that of earlier in the week—one of the worst this house has shown in some time. "The Old Homestead" was the feature picture, followed by a Pathe Weekly.

The Primrose Four brought down the house which clamored for encores as the act closed with "Why Should I Cry Over You?" The Four occupied last place on the bill. They were in good voice, knew true harmony values, and worked with that ease of being in somebody's drawing room. They are old hands on the stage, perhaps that explains it. Little or no business is employed, the four depending entirely upon the pleasing quality of their blended voices and a well selected number of songs to put them across.

Farrell and Owens, two youths in Tuxedo, were heartily received, particularly Farrell who had the piano. They sang a cycle of latest songs, opening the act with a published number. Farrell's is an ingratiating personality. He sings naturally and in good voice and soon becomes well acquainted with those out front. The act would impress us more if Owen soft-pedaled the comedy stuff; it is neither amusing nor advantageous to the act and might be easily eliminated without anyone having to suffer. He would get over much better without it. Other songs they sang were "Down By the Old Apple Tree" and "My Home Town." Farrell, alone at the piano, went over in fine style.

Dunham and O'Malley, fourth on the bill, have a good line even though it is "low-brow." The girl hasn't much of a voice but makes the best of vocal numbers.

The Chinese number got a good hand, as did the concluding one—that of the wooden leg—and "Will It Ever Be the Same Again?"

Pielert and Scofield opened the bill in a full stage set representing a home interior, the girl singing an opening number which was given a good hand. The man enters and we discover it is a stunt act with the man balancing a spinning wheel on a pole on his chin, etc. The girl keeps up an incessant flow of gab that is at first amusing, then tiresome. When we saw the act, some one yelled out from the balcony: "Aw, come on—juggle that ball," after he had, evidently, felt too much valuable time had been allowed the girl, who does little else but talk.

"The Fortune Seekers," with three men and a woman and a picturesque Mexican setting with oodles of Mexican flags (with the action supposed to transpire in Spain!), after a pleasing opening turned out to be burlesque, much of it being of the lowest kind. It seemed to be an omelette affair concocted with a dainty bit from refined vaudeville and a huge chunk from strong burlesque as ingredients. F. F. S.

PROCTOR'S 23RD STREET

(Last Half)

Manager Duffy is employing a rustic ballyhoo in conjunction with the showing of the motion picture version of "The Old Homestead." The lobby is dressed in autumn flora, with pumpkins scattered all over the place. An improvised homestead also adorns the lobby, thus keying the audience to a high pitch for the screen adaptation of the Denman Thompson classic. As for the picture itself, that has been reviewed in great length and needs no additional recounting here. However, it may be said that it is one of the best pictures the reviewer has glimpsed in a long while.

A strong bill of six vaudeville acts divides honors with the film. The Three Balmains give this section a flying start with a clever combination of slack wire feats and acrobatics.

Van Dyke and Vincent, a mixed team, follow with a song and dance novelty. Their act is set in the lobby of a fashionable cabaret. The man essays a coatroom boy, with the woman doing a cigarette girl. The dialogue bewails poor business in their departments. They ask the boss for a chance in the cabaret. He agrees. The ensuing songs and dances being a rehearsal of what they will do in the cabaret. They have a good small time offering.

Lillian Herne and Company have a comedieta called "True Irish." Its foundation is the usual triangle of the neglected wife about to skip with an adventurer. Miss Herne does an ingenue, who helps to trap the couple only to find that the great lover is her fiancé. The act is bright in spots but could stand considerable revision.

Jean Sothorn, the screen star, cleaned up with a novel song cycle entitled "Girls Will Be Boys." She does an introductory number explaining why she hates the boys, modifying it with the statement that it is because she wished she had been born one. She then goes a gob, a street urchin and returns to feminine attire for a fast jazz finish. Her act was easily a wow. It's really good enough for big time.

Watts and Hawley registered as usual with their songs and pianologues, while Paul Hill and Company kept the audience in roars with "A Fool's Paradise." The latter act travesties all forms of entertainment and does it remarkably well. E. J. B.

PAULA MOYNE IN NEW ACT

With special songs and material by Arthur Behm and Neville Fleeson, Paula Moyne broke in a new act at the De Kalb Theatre, last week. She is assisted at the piano by Jerry Green.

COLISEUM

(Last Half)

It is evidently the intention of Stanley Lawton to keep the "novelty-orchestra" idea as a permanent innovation, for this week, new lighting effects, built somewhat similar to the foot-lights on stage, were built onto the railing on the inside of the orchestra pit. These lights throw a soft-blue glow over the orchestra, while the spotlight chaps does the rest of the effects.

The house did a great business on Thursday night, which almost reached capacity. The big attendance not only had a dandy show to see, but the "Washington Heights Fashion Promenade," a new idea in local attractions, which consisted of thirty girls from the neighborhood, appearing in various frocks, gowns, suits, coats, hats and shoes, donated by the local merchants. Prizes ranging from \$100 to \$25 are being donated to the winners. The winners of the "Kindly Act Week" were also announced on Thursday evening.

The bill didn't drag for a minute. Archie and Gertie Falls gave it a start which would ordinarily be hard to maintain by the average bill, with one of the snappiest comedy tumbling and aerial acrobatic acts in vaudeville. It remained for Margaret Ford to keep up the pace, for the two-spot is generally where speed is let down. Instead, Miss Ford tied up the works by stopping the show cold. She sings in a double voice, using a fair soprano and a good baritone. It isn't so much the quality of the voices, but the showmanship she uses in selling them, which brought the big results.

Butler and Parker are a welcome relief from the customary run of man and woman comedy acts. The woman does Hebrew comedy and the man straight. The material is great, and their handling of it places them in a position to hold down a spot on any big time bill. The gag about "how can a dead cat smell," is used by Bert and Betty Wheeler and has been for several years.

Keane and Whitney and Company offered their comedy classic, "The Gossipy Sex." Written very cleverly, and delivered as well as anyone could wish it to be, it couldn't miss. It didn't.

Irving Fisher, assisted by Don Prosser at the piano, also scored heavily. Fisher, formerly in "Sally," has a nice personality, and a very pleasing voice, though at times he seems to have a tendency to go off pitch. We'd suggest that he sing the "Berceuse" from "Jocelyn" with the English lyrics, instead of French, for the words are really beautiful and the number would be all the more appreciated.

Jimmy Carr and His Strand Cascades Orchestra closed the show, stopping the picture from going on, until he had rendered several encores. Carr essays some work a la Ted Lewis, but quits cold, apparently in the middle of a number, or otherwise may have put it over to better results. The orchestra is no better, and no worse than any of the others. We've heard better. We'd also call attention to the fact that a water-fountain has the water going in an upward direction, and not down.

G. J. H.

HAMILTON

(Last Half)

Not one act on the bill during the last half, whose name might be called a "drawing card," with, perhaps the exception of "The Old Vaudevillians," and that wouldn't draw, because no one knows the act, as the "Veterans of Variety" is known. It is the same act, which for some reason has been renamed. Yet, despite the fact that there wasn't any "headliner" to speak of from a box-office viewpoint, the vaudeville bill was as entertaining as any which have been here. "The Old Homestead," the motion picture, was depended on to draw business.

The La France Brothers started the bill, doing juggling and acrobatics in upside-down positions and offering some sensational work. The finish stunt is a knock-out.

Lois Bennett appeared second, assisted by Phil Sheppard at the piano, and in one or two songs, besides a piano solo. Miss Bennett is one of the sweetest girl singles we've seen in vaudeville in years, and not only has an appearance and personality that wins favor immediately, but a sweet, soothing voice, containing plenty of quality and tone. She looks sweet in the first dress, despite the dress, but the second one is just the thing to bring out her charms.

Morrissey and Young did hokum comedy and dance bits. The dance bits are the best, the comedy needing a lot of strengthening. The main reason that it isn't very effective is the lack of finesse on the part of both. The "Noah" gag, and the bit about his three sons, is being done by Fields and Fink. One of the team does a "Nance" a la Gordon Dooley in the latter part of the act, both doing an Apache similar to the one done by Gordon and his brother Bill, before the latter passed away.

The Old Vaudevillians was the hit of the show, giving a wonderful performance which couldn't be received more enthusiastically than if the house had been packed. Ed Begley now does the announcing, introducing Leonard Grover, Frank McNish, Kate Rooney, Eddie Gerard, Laura Bennett and Annie Hart. The expression on the face of two or three old couples in the first row was just as interesting as the performance. These people had everything in the way of worship and adoration shining in the eyes all through the act.

Willie Solar has adopted a hokum make-up,

wearing a misfit suit and the "red nose." He has also discarded the Russian dance, but otherwise is doing practically the same work he has always been associated with. He took several encores.

Jack Connors' Revue, in which Bob McDonald and Jimmy Plunkett are featured, closed the show. Connors doesn't appear in the act, the other male member being Stark Patterson. Three girls complete the cast, being Helen Oakes, a very cute little trick, and a sister team, Cheney and Darling. McDonald and Plunkett are the punch of the revue with their dance work, the boys showing some very good routines.

G. J. H.

REGENT

(Last Half)

Again this week at the Regent the performance starts with a special overture by the house orchestra. An amber bunch centers the attention of the audience on the orchestra and Abe Barsukov, the genial conductor, takes a bow at the finish.

Van Cello and Mary opened the show. Van Cello is an adept at the Japanese Foot Juggling, performing with ease stunts that Orientals strive to make appear difficult. Mary assists and displays costumes.

Miss Poroswizka and her unbilled pianist have what is known as "a high class act." The numbers played by Miss Poroswizka are all of the semi-concert variety. Both girls are dressed in Russian costumes, that of Miss Poroswizka being exceptionally gorgeous. She plays the violin with excellent feeling and technique and succeeds in winning her audience. The piano solo is also of the best.

Tower and Darrell did not go so well. The girl worked hard with her nut comedy and red hair to put it over but somehow the audience wouldn't take it. An act of this kind must be spontaneous. As soon as that element is lacking the act begins to lose punch. Tower and Darrell evidently didn't feel that the house was with them and the act suffered accordingly. There are some good gags in the act and some comedy bits by the girl and man that look good for laughs anytime.

Frank Conroy and Company, doing the old "He Seldom Misses" act from the '19 "Follies," started as if they were going to clean up and then finished weak. The act suffers by comparison with the performance given by the late lamented Bert Williams in the same role. Several of the best bits from the old act, such as "Don't in-between-me," and the emphasis on the "Seldom" in "he seldom misses," are omitted and laughs lost thereby. There are still lots of laughs in the act, Conroy working in part of his old insurance stuff. Why they don't end the act at the logical spot with the stage dark, the bell ringing and Conroy crawling off is hard to see.

Elinore and Williams have a funny act that manages to get pretty nearly a laugh a line. Kate Elinore's style of clowning took with the folks on 116th Street and they came back for more. Williams has a good voice and makes an admirable straight for her. Her work would be more effective if speeded up a little in spots.

The closing act on the program was the Ambassador Orchestra. This is a ten-piece combination that does some excellent playing. They have some fine arrangements and every man in the orchestra gets a chance to demonstrate his ability. The brass team and the saxophone team are both good. One of the outstanding features of the act is the rendition of "Carmen" and another was the work of one of the saxes in "Floradora." C. C.

SOCIETY GIRLS FOR VAUDEVILLE

Mortimer Kaphan, who was one of the first to capitalize the "Amateur Night" stunt which was quite the thing as a business builder for vaudeville and burlesque houses a decade ago, has sold a new idea to the Keith Circuit. The latest stunt is to interest the sub-deb. across the fashionable divide of Fifth avenue to participate in a series of special nights which are said to be sublimated improvisations of the "Opportunity Night" idea.

Society buds frequently appear in charity entertainments and Kaphan believes he can draw upon this list. He will give it a try on a salary and commission basis.

ESTATE FOR VIOLET CARLETON

BALTIMORE, Nov. 20.—Violet Carleton, of Carleton and Jeannette Dupre, appearing on the Keith Circuit as "The Two Merry Widows," was summoned here last week to settle the estate of her uncle, Charles Carter Shaw, son of the composer of "Columbia the Gem of the Ocean."

SAXO SIX ON LOEW TIME

The Saxo Six Orchestra opened on the Loew time for two weeks' engagement last week. This is a Paul Specht combination composed of three men and three women under the management of Sammy Smith.

VAUDEVILLE

COLLEGE LIFE

Theatre—Jefferson.
Style—Comedy sketch.
Time—Twenty minutes.
Setting—In "one" and "three."

This is the "Boola Boola" vehicle that Beth Beri tried out last summer. The present cast includes Pauline Chambers as the "girl," who does very well, although she does not dance as much as she might and so make the offering more effective. The four men in the cast do not seem to get into the spirit of the thing, nor do they always do justice to the material they have in hand. Running twenty minutes the act could be done in less time and so make for more action at least. As it stands now the offering is about fifty-fifty dance and comedy, without either registering enough to put the act over. One or both is in need of being strengthened.

The act opens in "one," the drop showing the exterior of the "Boola Boola Club." Voices are heard singing within, and a girl comes on, furtively, and enters the building through one of the windows. Going to "three," the set is the interior of the club, of course, which looks rather bare due to the house props.

As the plot unfolds we gather that the four members of the club are good fellows who go out on a party now and then. One of the quartet is an Englishman who does some comedy, of course, and another is one who stutters a little and objects to being called "Squid." The latter did his stuff very well. Two of the boys make some sort of a bet to the effect that no girl could be clever enough to enter the club. During the absence of one of the boys the rest decide to play a trick on him by dressing the Englishman up as a woman. Subsequently one of the boys meets the girl in the room and after a song and dance, she leaves while he tells the other fellows about the adventure. They take it for granted that he has met the Englishman in disguise and the joke is on the one alleged to be duped.

When the Englishman makes his appearance, having in the meantime had a dance lesson with the girl, the boys who met the girl and told her nice things, is peeved at the impersonator for having fooled him. It takes a comedian with farce experience to cover this situation, and get away with it by blaming it on the booze of the night before. Not having any semblance to a farce the act lacks conviction here; a deaf, dumb and blind person would have felt the difference between the girl and the Englishman with the green gown. When the girl makes her appearance she is congratulated on her ability to make-up and impersonate a woman by those who concocted the scheme of letting the Englishman do it, and when the boy who met her before arrives, he starts another rumpus.

At any rate, the act ambles along to a lingering finale in the form of a song and dance, rather poorly staged. It would help the offering considerably if the comedy was more defined, which means that it needs a comedian, and the dance numbers put across with a punch. Condensation would also be a good idea. M. H. S.

STUNT ARTIST DRAWS CARTOONS

Richard Asir, vaudeville stunt artist and cartoonist, who first achieved prominence through his pictures in the "Lustige Blätter," "Elegante Welt" and "Jugend" and who has been appearing on the Keith time lately has drawn a series of cartoons for the Sunday World showing what audiences look like to a performer.

In his cartoon last Sunday he mentioned the Palace, New York, Palace, Port Richmond, the Capitol and Proctor's Elizabeth, N. J. and succeeded in getting into the pictures things known to all performers.

NEW ACTS AND REAPPEARANCES

KING AND GORDON

Theatre—Fifth Avenue.
Style—Songs, talk and dancing.
Time—Twenty minutes.
Setting—Special.

Nellie King and Tommy Gordon have an entertaining offering, which, when cleaned up and handled with greater finesse, will be a capital big-time offering. As it stands, it gets over nicely, but judicious use of the pruning knife could still do wonders for it.

The act opens before a drop representing a desolate country road. A blow-out is heard off stage, bringing the couple on in heated argument. They are billed to play a local theatre. They attempted the trip in the machine. Now they will never make it in time for the performance. This is the underlying theme of the talk, which is handled with a degree of naturalness that is startlingly new for vaudeville. Moreover, it is punctuated with spontaneous humor that is put over for all its worth. Had this tempo been sustained for the remainder of the act, it would have been a wow. But here the turn discards naturalness and descends to usual theatric plane.

The scene shifts to full stage, supposed to be the theatre in which they are appearing. Gordon opens with a comedy number that got over nicely, with his partner coming on for a pleasing duet, which is topped off with a neat dance. Gordon follows with a comedy recitation on matrimony, his partner making another costume change and coming on for another duet, "Martha and Me," which finished off with an improvised minuet makes a corking finale. With one or two changes it should be a great act. E. J. B.

GORDON, GIRLIE & GORDON

Theatre—City.
Style—Acrobatic.
Time—Twelve minutes.
Setting—Two (special).

This trio has injected a little more versatility into the offering than the average small-time acrobatic show opener, which probably accounts for their being on second at this house when reviewed. It starts off in revue style, with the girl doing an introductory song about the two men, which serves to bring them on with a song, "We Went on the Stage 'Cause We're Crazy." A dance bit followed, some acrobatic work being injected toward the finish of the routine of steps. The girl soloed and danced.

The acrobatic portion of the offering followed here, consisting of tumbling and contortion work by all three, and fortunately was much better than the singing and dancing parts of the act. They did some very good stunts, especially in the contortion line. G. J. H.

LANNIGAN AND HANEY

Theatre—Proctor's 125th St.
Style—Comedy and singing.
Time—Fourteen minutes.
Setting—In "one."

A small time act, whose value even for the small time is doubtful. The man does a great "boob" character and make-up, but that's about the only thing which can be praised in the entire act. One could say that the girl is an attractive blonde, but just saying that won't do them any good. There isn't one part of the act which can be said to be funny, or new. Every line in the talk is either old or not worth doing. "I'm Shy, Mary Ellen," has not been done very effectively in late years by anyone but Jack King. We'd suggest an entirely new act. G. J. H.

NOLA ST. CLAIR AND CO.

Theatre—Proctor's 125th St.
Style—Comedy.
Time—Sixteen minutes.
Setting—"One" and full stage (specials).

Nola St. Clair has two men in her supporting company, doing an act which by the stretch, a very big stretch, of the imagination, might be called a "revu-ette." It has some sort of plot to it, being the suit of a young man for the love of a girl. The girl is too interested in books about pirates to give heed to his suit, so he finally gives her all the pirates she wants, by taking her to a place where they are supposed to hang out, and scaring pirates from her head forever.

The other male character is the butler, who also doubles as a pirate. We've often heard of a "nasal tenor," but here is a chap who sings with a "nasal bass." That is one name which could fit the voice—and we can also think of hundreds of others. However, this is a respectable newspaper, and such terms don't look nice in print. So we'll be diplomatic and ask that he be forbidden to sing on any occasion whatsoever in the future.

The act is silly, written so and done so. Perhaps not intentionally. The juvenile is a nice-looking boy, but outside of looking nice and doing one song and dance bit with Miss St. Clair which does not require any ability, he hasn't anything to do.

It is Miss St. Clair who is the one redeeming feature of the act, and then she has to grow upon the spectator before he can like her. She's tiny, physically, but otherwise is a big clown. She clowns all through the act, and in a way that saves it from being a flop. G. J. H.

THE FOUR MADCAPS

Theatre—Proctor's Twenty-third Street.
Style—Dance production.
Time—Fifteen minutes.
Setting—Special.

This act is done by three girls and a man, working in "full and employing a special set. It is essentially a dancing act, with a song or two introduced for balancing purposes.

The man and one of the girls open with a double and go into a neat dance. The other two girls follow in a precision dance that features acrobatic stuff. The other girl returns for a toe dance, with the man succeeding in a fast buck and wing. The girls come back and offer individual dances, with the quartette doing a fast ensemble for a finish.

The dancers have agility and grace and are pleasing to look at. The act is mounted and costumed in good taste. Coupled with the ability of the dancers, it is a good closing number. E. J. B.

FISHER AND SHEPARD

Theatre—City.
Style—Comedy and singing.
Time—Fourteen minutes.
Setting—In "one."

Two men, one attired in tuxedo and the other in the regulation "nut" comedian outfit, of misfit soft hat and suit, showing some very good song bits, and comedy that is both poor and fair, alternately. They deliver their material exceptionally well, but the talk bits themselves aren't worthy of the ability of these two chaps, who, with a good routine of talk, could score in the big houses.

Singing is their strong point. Their voices, particularly that of the straight man, are more than just good, and their delivery of songs in keeping with their voices. G. J. H.

MAYME GEHRUE AND BAND

Theatre—Proctor's Fifty-eighth Street.
Style—Dancing and band.
Time—Eighteen minutes.
Setting—Special.

This is a well-mounted, artistic act billed as "Miss Terpsichore Herself," and serving to feature the dancing ability of Miss Gehrue. She sings one song, "The Drummer of Company B," and has four dances. There is practically no dialogue, but the little there is, together with business, such as precedes the drum-dance number, could be advantageously improved. The seven-piece jazz band is as good as the average.

The act opens with the band playing, "Say It While Dancing," strains of which are heard before the curtain rises. As the curtain goes up, the stage is dark, except for a parlor lamp and lighted bass drum. The lights go on gradually, disclosing a special set of blue-and-gold draperies. After that effect, the band switches to a Spanish dance. Miss Gehrue then appears against a little back drop representing a rancho, in fancy Spanish costume of red and gold. The first part of this number lacks a truly Spanish atmosphere, but rings more true as it progresses.

To "Hot Lips," she dances in blue jeans—an eccentric interpretation of "down on the farm" stuff. In the second number she appears in costume of silver-scale effect, against a drop showing a parade ground and company of military cadets. She plays a tattoo on a drum, after arguing with her band drummer, as to who is the best, then dances on a wooden topped bass drum. The act closes after an original dance in an extremely abbreviated costume of black and rhinestones.

The band gives one spectacular number, "The Storm," with effects, rainbow, etc. Another number features the drummer. Miss Gehrue's band differs from most jazz organizations of its kind inasmuch as the extreme noise and din of blending saxes, whistles, drums, and what not, is wanting. It is, in other words, a modern jazz band toned down—to everyone's satisfaction.

Miss Gehrue personifies grace and agility in her dancing. In addition, her personality is itself genial and makes itself felt out front. F. F. S.

GLENN AND RICHARD

Theatre—Fifth Avenue.
Style—Songs and dances.
Time—Ten minutes.
Setting—Special.

Here's a decidedly clever mixed team of dancers who, with better song and talk material, would be a "wow" on any bill. But with their present set-up, they will have to rely solely upon their dancing in order to hold their own in small time. Talking stuff is usually utilized by an act of this kind to bring them on and to relieve the monotony of successive dancing. With ten minutes to do or die, the act must capitalize the time given to dialogue by having it genuinely "punchy" in order to sustain the interest of the audience. Talking stuff that is devoid of wit is merely a waste of time and tends to distract rather than attract.

"Boo Hoo" makes a good opening double. The patter by the man should either be rushed up or eliminated. "Nobody's Fool" has been done to death the past year or so. It has long since given way to other comedy numbers. The same may also be said of "Your Eyes Have Told Me So," which while admirably put over by the girl, who has a pleasing soprano voice, it does not get the hand it did two or three seasons ago.

The dancing, both individually and collectively, was the real smash that put the act over. Especially in the closing number, when both worked like demons showing everything that is possible in a dancing way. E. J. B.



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OVERCROWDED PROFESSION

On the Foreign page of THE CLIPPER of this week is a communication from London regarding the agitation there at the present time to provide restrictive measures in order to keep the incompetents and amateurs out of the theatrical profession. In England there is now a dire condition of unemployment, poverty and distress among the actors and actresses, many of whom are recognized artists. This condition does not exist in England alone, but is also prevalent at the present time in the United States. It has long been recognized that people of no theatrical ability are receiving preferment through devious channels but no active steps have been taken to combat this evil. Managers and actors both have been lax in restricting admission to the ranks of the performers, believing, mistakenly, that the public would make it unprofitable for misguided managers to foist untried and unequipped players upon it by refusing to patronize the plays. In many cases the play has been so excellent as to make it almost actor-proof and the worse than mediocre player has gotten by with it. The result is that the profession at present is cluttered with a heterogeneous mass of misfits who are taking the money out of the pockets of those who have made the stage their life work. It is not necessary to tell how these unqualified persons received contracts. Stories of graft, coercion and worse are all too frequent. Suffice it to say that this condition does exist and that steps should be taken to face it and find a remedy.

It is thought that the size of the theatrical business in this country is so great that any great amount of unemployment is out of the question, but, nevertheless, it is a fact that never in the past ten years has there been so many actors of ability out of engagements.

Scarcely an issue of the big daily newspapers appears without the announcement that Mrs. So and So, prominent in society or elsewhere, is going on the stage. She generally goes, too, and is seen in a good production. Rarely does she remain long on the stage, but while she is there some legitimate actress is kept off and is without an engagement. It is difficult to solve this problem, but it exists just the same and to as great an extent in the United States as in England.

EDWIN FORREST LODGE AIDS FUND

The Edwin Forrest Lodge, the Actors' Order of Friendship, has officially joined the actors in their drive for funds to meet the \$5,000 which the CLIPPER is holding. The Edwin Forrest Lodge, known the country over both in and out of the theatrical profession, has sent in its check for \$100.

Other contributions received during the week are those of Julia Hurley who gave \$10.00, Shirley Stanley, \$5.00 and Irene Timmons, \$3.00.

In addition to the above, forty-six took out annual memberships in the fund and two associate members joined.

The list for the past week is as follows:

ANNUAL MEMBERSHIP

Nellie Callahan, Actress.
Anna L. Bates, Actress.
Ben Lodge, Actor.
Harry J. Holliday, Actor.
Violet Holliday, Actress.
William P. Moran, Actor.
Albert Wiser, Actor.
Frank S. Gates, Actor.
John A. Dewey, Actor.
Louise Muldener, Actress.
Louis Citti, Stage Carpenter.
A. Romaine Callender, Actor.
Irene Timmons, Actress.
William A. Whitecar, Actor.
Frances Markham, Actor.
David Christie, Actor.
Laura Alberta, Actress.
Norine Dunham, Actress.

Victor V. Vass, Actor.
Billy Waldron, Actor.
Maurice Darcy, Stage Manager.
W. H. Young, Actor.
Lizzie McCall, Actress.
Dan Healy, Actor.
Alfred Doria, Actor.
Lera Delston Christie, Actress.
Michael Goldberg, Actor.
Mae Lopez, Actress.
Ocieola Lopez, Actor.
Henrietta McClintock, Actress.
Billy McClintock, Actor.
Matthew Woodward, Actor.
Dorothy Delroy, Actress.
Charles Linkins, Actor.
George Quinn, Actor.
Harry Bloom, Actor.
Joan Maith, Actress.
Miriam Hopkins, Actress.
Marguerite Devon, Actress.
Redfield Clark, Actor.
Ethel Downie, Actress.
Clement C. Gordon, Actor.
John Cassidy, Actor.
Mable Cassidy, Actress.
Mrs. Emily Taylor Francis, Actress.
Tom Flynn, Actor.

ANNUAL ASSOCIATE MEMBERSHIP

John C. Carlyle.
Mary Quigley.

DONATIONS

Julia Hurley.
Irene Timmons.
Shirley Stanley.
Edwin Forrest Lodge, New York, Actors' Order of Friendship.

DIPPEL OPERA CO. OPENING

The Andreas Dippel Opera Company, after several seasons of inactivity, reopens at Allentown, Pa., with "Die Walkure," in German. After Allentown, the company proceeds to Pittsburgh for an indefinite engagement, then proceeding west, Mr. Dippel's acknowledged field.

While the cast includes the names of many old favorites who were with Mr. Dippel before, those of Julia Clausen, Metropolitan Opera Company soprano; Heinrich Knotte, tenor, of the Munich Opera, and Ernest Knock, first conductor, are new under this impresario's direction.

Opera and high-class operettas will be presented.

"FRICASSEE" FOR SING SING

The entire company playing the "Fantastic Fricassee" at the Greenwich Village Theatre, traveled to Ossining, N. Y., Sunday, and gave a performance there at Sing Sing Prison. Considerable scenery, lighting effects and costumes were taken along in order to give the best show possible under the conditions. Only that material in the piece which was light and of a comic nature was done in an effort to cheer the prison inmates.

PICTURE STAR RETURNS TO STAGE

SCRANTON, Nov. 20.—Eugene O'Brien, screen star, returned to the speaking stage here tonight at the Academy of Music as the central character in "Steve," a play by Robert L. Dempster. Besides O'Brien in the cast are Mrs. Thomas Whiffen, Vivian Ogden, Homer Barton, Asabel Winlocke, Helen Wier, Frank Herbert, Ann Winston, Peggy Whiffen, Philip Lord, Barry Curran and Edward Kennedy.

George M. Gatts, producer of the play, anticipates bringing it into New York before the Christmas holidays.

"EXTRA"—NEWSPAPER PLAY

Stanley Sharpe will place in rehearsal on Nov. 27, a newspaper play written by Jack Alicote, a newspaper man, entitled "Extra." The play is melodramatic in nature and will require a large cast. It is to have its New York premiere in January.

SAVAGE SHOW OPENING NOV. 23

Henry W. Savage is presenting Peggy Wood in a new musical play, entitled "The Clinging Vine," which will have its initial performance at the Playhouse, Stamford, Conn. (Thursday).

YOUR \$2.00 WILL SECURE \$5,000 FOR THE ACTORS' FUND

The Clipper has a donation of \$5,000 for the Fund, if members will subscribe a like sum by individual contributions of \$2.00 (Annual Membership) or \$50.00 (Life Membership), and any other general contributions.

Send this amount and any other sum, which you desire to contribute, along with this coupon and receipt will be duly acknowledged.

The Actors' Fund of America.
Columbia Theatre Bldg.,
New York.

Enclosed find \$.....

My contribution to the \$5,000 Special Fund.

Name

Address

This form is to be used only by those wishing to join the Fund, and by present members who contribute sums in addition to their regular dues. CLIP THE CLIPPER COUPON. Send direct to the Actors' Fund. Write your profession on this slip.

Answers to Queries

Sell.—Peter F. Dailey starred in "A Country Sport."

F. D.—Della Fox made her first appearance as a star in "The Little Trooper" at the Casino, New York, Aug. 30, 1895. Jefferson De Angelis, Hattie Williams and Villa Knox were among the cast.

H. D.—"Dr. Syntax" was presented by De Wolf Hopper at the Broadway Theatre, New York.

S. M.—Barney McAuley was born Sept. 18, 1837, and died March 28, 1886.

H. O.—"The Crust of Society" was adapted from Sardou's *La Demi Monde*, by Willie Seymour. The translation was made by Louise Imogene Guiney.

G. M.—"Pinafore" was first produced in this country November 25, 1878, at the Boston Museum. Its first production on any stage was at the Opera Comique, London, England, May 25, 1878.

Sally.—"Little Puck" was first produced at Buffalo, N. Y., September 19, 1887. Frank Murray was manager for Frank Daniels, succeeding Sam P. Cox, who joined Donnelly and Girard as manager.

Wm. Dav.—1. We do not know the route of the team. 2. Effie Germon died on March 5, 1914.

G. Ell.—Address a letter to her in care of THE CLIPPER Post Office.

25 YEARS AGO

Maxine Elliott was leading woman with Nat C. Goodwin in "An American Citizen" at the Knickerbocker Theatre, New York. "In Gay New York" was playing at the Baldwin Theatre, San Francisco.

Fred Waldmann sold his interest in the Waldmann Theatre, Newark, to Mrs. Lena Baker and Carrie Quinn.

"The London Belles" included Edgar Bixley, Winifred Stewart, Campbell and Shepp, Hart, Walling and Weston; Bert Howard and Lona Bland, and Rose Sydel. Geo. M. Cohan wrote "The Warmest Baby in the Bunch" and "The Songs That Maggie Sings."

Virginia Earl and James Powers appeared in the revival of "The Geisha" at Daly's Theatre, New York.

The Murray Hill Theatre Stock, New York, included McKee Rankin, Andrew Robson, George Friend, Thos. J. Powers, Arthur Maitland, Thos. Tuther, H. A. Weaver, Edward Lamb, T. A. McKee, Jas. Anderson, Munroe Craft, Nance O'Neill, Gertrude Rutledge, Lucille Flavin, Nita Sykes, Helen Boris and Nannie Morris.

Henry E. Dixey appeared as a professional magician at the Garden Theatre, New York, under Edward L. Bloom's direction.

New plays: "A Soldier of France"; "A Musician's Romance"; "Don't Deceive Your Wife"; "Frederick the Great"; "A Ward of France"; "The Highwayman"; "Peg Woffington"; "A Husband by Deputy"; "The Maid of Marblehead"; "The Girl from Frisco"; "In Atlantic City."

"She'd Never Been There Before" was published by Wm. B. Gray.

GRAND OPERA IN PHILADELPHIA

PHILADELPHIA, Nov. 20.—The San Carlo Opera Company inaugurated a two weeks' season here at the Metropolitan Opera House tonight with a brilliant performance of "Aida." The leading roles were sung by Marie Rappold, Mario Valle, Stella De Mente, Manuel Salazar, Pietro De Biasi, and Natale Cervi.

"LITTLE KANGAROO" OPENS NOV. 27

A new musical vehicle for James T. Powers is "The Little Kangaroo," which will have its premiere at the Playhouse, Stamford, Conn., on Monday, Nov. 27. The Shuberts are sponsors for the production.

LONDON

PARIS

FOREIGN NEWS

SYDNEY

MELBOURNE

MGRS. URGE THAT DRIFTERS BE
BARRED FROM THE PROF. STAGEFlood of Wealthy or Socially Prominent Amateurs on Stage
Blamed for Overcrowding of Profession and Largely
Responsible for Present Poor Condition of Actors

LONDON, Nov. 20.—Members of the theatrical world here have at last awakened to the danger that lies in the indiscriminate selection of performers for parts regardless of previous experience or qualifications. For some time past, the Actors' Association has been advocating restrictive measures but have found that the managers were opposed to them. Now, for the first time, several of the leading managers have urged that steps be taken to keep out the unfit and they are looking to the Actors' Association and similar organizations to assist them in attaining this end.

The admission into the ranks of the theatrical profession of persons whose only claim to histrionic ability is that they know how to put on a make-up and pays a small subscription to some theatrical society is resulting in a woeful crowding in the calling and tried and true actors are finding it difficult and in a good many cases impossible to secure employment.

At a recent dinner at the Royal General Theatrical Fund Sir Gerald du Maurier drew the darkest pictures of unemployment, privation and even starvation. He was charged by some of his audience with exaggeration and replied that he spoke only "the pure, unadulterated truth." He spoke at some length against the promiscuous recruits, the drifters, who he defined as "people who drift on to the stage without any qualification and overcrowd the profession."

Mr. Dennis Eadie said lately: "Of the men and women who are trying to earn a living wage in the theatrical profession in Great Britain, I maintain that quite 60 per cent have no right to be on the stage

at all. They possess none of the qualifications that are necessary."

There is one practice in particular that is meeting with the strong disapproval of the performers and the better class of managers alike. That is the casting for principal roles by certain unscrupulous West End managers of young ladies whose only claim to a stage career is the fact that they are related to someone in the peerage, that they have a beautiful, doll-like face, or, worst of all, that they have paid to the said manager a sum of money ranging from 50 pounds upward for a part. The worst of this is that almost invariably the person who gets the part is unworthy, without facility of facial expression, flexibility of voice or clarity of enunciation.

The Actors' Association has offered to co-operate with the Royal Academy of Dramatic Art and other similar training institutions in order to restrict this influx of the unfit, but they claim that the big need is solidarity within the ranks of the actors themselves. It is their claim that the Actors' Association has the best interests of the profession at heart and are in a better position to judge of the qualification of embryo performers. It is their wish to carry out to the fullest extent compatible with their calling the old Trades Guild idea of admitting to membership only those who are qualified and allowing to perform in principal parts only those who are members. This would make for higher wages of performers, which is one of the fears of the managers, but at the same time the actors claim that it would reduce the percentage of failures so that it would work out fairly all around.

CISSIE LOFTUS ON PROBATION

LONDON, Nov. 20.—Cissie Loftus, who in years gone by has been an idol of the American and English theatre going public, was arraigned in the Marlborough Street Police Court on a charge of unlawfully having drugs in her possession and placed under probation for a year.

Her counsel told a most pathetic story of her past life and how, through the premature birth of a child, she had to undergo a serious operation where drugs had to be administered to keep down the pain. This was the first time she had succumbed to the use of drugs and on subsequent occasions to drive off pain she resorted to their use. She fought off he said, from time to time the craving for the drugs, but could not overcome it.

Friends in court promised to send her to a nursing home for six months or a year and she was placed on probation.

LADY BEECHAM TO DO OPERA

LONDON, Nov. 18.—Lady Beecham will present her son's opera at the Duke of York's Theatre on Monday, November 20. The production is "The Merchant of Venice." Lady Beecham recently leased the Duke of York's Theatre, after failing to secure the lease of the Strand Theatre, which was secured before her by Walls and Henson.

COURTENEIDGE LEASES SAVOY

LONDON, Nov. 20.—Robert Courteneidge, the producer, has leased the Savoy Theatre for a period of years. He will house his own productions in the theatre.

1,000 FOR "BEGGAR'S OPERA"

LONDON, Nov. 20.—"The Beggar's Opera" has passed its 1,000th performance at the Lyric Opera House, Hammersmith.

"MY OLD DUTCH" REVIVED

LONDON, Nov. 20.—"My Old Dutch," with Albert Chevalier in the principal role, has been revived by W. and F. Melville at the Lyceum Theatre, following the close of the run of "Old Bill, M. P.," at that house last week. The play formerly had a two years' run at the Lyceum. In Chevalier's supporting cast are Charles Fawcett, J. T. McMillan, George Skellan, Eric Lugg, Charles Carte and Jessie Belmouir.

"SMITH FAMILY" SCORES

LONDON, Nov. 20.—Despite adverse criticisms received at the hands of the dailies, "The Smith Family" is playing to big business here. Lena King joined the cast of the show last week.

DOROTHY DIX PUBLISHER

LONDON, Nov. 20.—Dorothy Dix, who appears in the leading female role of "The Broken Wing," is interested in a new music publishing concern, which is to be known as "Dix, Ltd." Claude B. Yearsley will act as general manager for the firm.

DAREWSKI'S BIG LOSSES

LONDON, Nov. 20.—The public examination of Herman Darewski, the music composer, held in the Bankruptcy Court, shows that his liabilities were £64,659, while his net assets were £338. The liabilities were itemized as follows: Losses on financing two theatres at Southend, £23,376; interest to money lenders and others, and £8,500; loss on dances at a Westend hotel, £2,500.

THELMA EDWARDS JOINS "SNAP"

LONDON, Nov. 20.—Thelma Edwards, a young American dancer, who recently made her London debut at the Alhambra, has been added to the cast of "Snap," the revue at the Vaudeville.

"BEATING ON DOOR" STARTS

LONDON, November 20.—"The Beating on the Door," a new play by Mr. Austin Page, was presented here last week by the author through an arrangement with Mr. Gilbert Miller, at the St. James's Theatre and proved to have a misleading title, the play concerning itself with life in Russia just after the fall of Kerensky. The principal role is played by Mr. Arthur Wodner, who impersonates Prince Alexander Arnielef, a wealthy aristocrat who has spent a fortune in educating the poorer classes before the fall of the Romanoffs and who has turned Bolshevik up to a certain point. When he sees the butcheries and atrocities that have become part of the everyday life and in fact a gospel of the Bolsheviks he rebels and goes to the aid of several people of his own class who are being abused by the Bolsheviks. His guardian's daughter has been compelled to work in a soup kitchen and is the recipient of unwelcome attentions from the commissary in charge. A former general and his wife, and other Royalists are seen engaged in the most loathsome forms of manual labor, that is loathsome to an aristocrat. Of course the guards allow themselves to be bribed and the aristocratic prisoners escape to England, "where there is real freedom."

There are several good scenes in the play. One in especial is that in which the Royalists are preparing for a Ball Masque when an uprising occurs. The Bolsheviks break in and loot the place and the transition from gaiety to sorrow is well portrayed. Much of the theme and the way it is worked out is conventional. We have the happiness and some of the evils of the aristocracy. We have the horrors and some of the idealism of Bolshevik reign of terror. We have the abuse of the beautiful captives and their final escape. Mixed in with this is some excellent acting. Mr. Wodner does ample justice to the role of Prince Alexander Arnielef. Miss Doris Lloyd at times rises to heights as the Princess Tatiana Rosanova. Mr. Athole Stewart, as the dissipated Nikolai gave a fine performance also. Others who did well were Mr. A. Scott-Gatty, Miss Mary Jerrold, Mr. Edgar Ashley-Marvin, Mr. James Lindsay, and Mr. Allan Jeayes.

The Grigori Makaroff Singers were introduced during the performance and did some fine Russian singing, both in group and solo work. Rouben Mamoulian produced the play.

NEW DE COURVILLE REVUE

LONDON, Nov. 18.—"Smoke Rings," a revue, has just been launched by Albert de Courville, several years ago associated with the London Hippodrome productions and responsible for "Pins and Needles" in America. It made its debut in Sheffield but is now at the Holborn Empire.

The production is nothing extraordinary and can only be classed as a second-rate attraction. Lilly Long—one of the tallest girls in vaudeville—heads the cast.

"THE BAT" CLOSES

LONDON, Nov. 18.—"The Bat," which has enjoyed such a run at the St. James theatre, was withdrawn Nov. 2 to make room for "The Beating of the Door," a new production which deals with life in Russia on eve of the Kerensky Government's downfall.

"WAY OF EAGLE" SHELVED

LONDON, Nov. 18.—After a run of 150 performances, "The Way of an Eagle" has been laid on the shelf as a result of the producers' inability to get another theatre. The show occupied the Aldwych Theatre stage.

HENLERE SCORES HIT

LONDON, Nov. 18.—Herschel Henlere, American pianist-composer, went over big with Alhambra theatre audiences; particularly popular was his medley of popular airs of to-day and yesterday.

"THE PORTRAIT" CLEVER PLAY

LONDON, Nov. 20.—Original in theme and thrilling in enactment is a romantic comedy drama in three acts, "The Portrait," by Dudley Clark, which had its premiere at the Nottingham Repertory Theatre.

The play is of a somewhat serious vein with plenty of humorous dialogue and a denouement of a surprising order.

The story is based on the desire of Andrew Lampton, son of a manufacturer of potted meats, who is a candidate for mayor in a small town, on the eve of election, desiring to have his portrait painted by a famous artist. Zora Lind, at that time, had come into the public eye as the painter of the day, but much mystery surrounded the identity of "Zora Lind." Andrew goes to London and in a house comes upon a woman whom he calls "Zora Lind." She is a poor struggling young artist and does not want to set the man ill at ease so accepts the name, as well as anticipates a fat fee for her services. Andrew returns to his home with her and an agreement is made that she is to remain at the house as a guest with her identity not to be revealed until the portrait is completed.

This girl, "Stella Morrison," has been the heroine of a sordid little "episode" which has resulted in an addition to the birth rate, and has been deserted in the bargain. The intrigue has had tragic results for the betrayer, who has been wounded to the death by a young Frenchman who loves Stella. A friend of one of the members of the Lampton family, a portrait artist, gets in on the secret of Stella and decides that he will paint the portrait for her. A mutual attachment develops between them. Then a Scotland Yard man comes on the scene to investigate the killing of the villain. He recognizes in Stella's benefactor a man wanted in connection with a celebrated case of picture forgery and arrest of him follows. The curtain falls upon the plain indication whatever his sentence may be Stella will be waiting for her friend when he comes out.

The manner in which the theme is worked out is most interesting, as it gives sympathy to a character which otherwise is villainous without bounds. "The Portrait" is one of the most welcome plays of the present season, as it is consistent and wholesome in purpose.

NEW MUSIC HOUSE STARTS

LONDON, Nov. 20.—Dix Ltd. is the name of a new music publishing firm that has opened at Faraday House, 10-12 Charing Cross Road, with branch offices in Paris, Vienna, Berlin and Toronto. The directors of the new company are George Handover, Kt., Lt. Col. O.B.E. chairman; Dorothy Dix, William H. Drucquer, Sydney Wallace Davies and Claude B. Yearsley, managing director.

A four page two colored supplement in the "Stage" carried the opening announcement of the new firm.

"9 O'CLOCK REVUE" SCORES

LONDON, Nov. 20.—"The Nine O'Clock Revue," which opened recently at the Little Theatre, has proved to be a great success and has been acclaimed by many critics as even funnier than the Co-Optomists. It is playing to packed houses nightly.

PEGGY O'NEIL IN PLAYLET

LONDON, Nov. 20.—After a short visit to America, Peggy O'Neil has opened in a playlet, "Kippers and Kings," at the Victoria Palace.

DOLLY SISTERS RETURNING

LONDON, Nov. 20.—The Dolly Sisters, now in the United States are planning to return to England early in the new year and will be seen in London in a new musical show.

LONDON, Nov. 20.—Sir Alfred Butt is reported to have purchased the English rights of "Kresler."

Carlisle and La Mal are booked over the Orpheum Circuit.

Elsie Janis is toplining the bill at Keith's, Philadelphia, this week.

Clark and Bergman opened at the Franklin on Monday with a new act.

The Rieffenarg Sisters are breaking in a new act on the Poli time this week.

Briscoe and Austin will play several weeks of Orpheum Jr. and Keith time west.

Ann Pennington is headlining the bill at the Maryland Theatre, Baltimore, this week.

Murray and Maddox will be featured in "Chow," a new act by Paul Gerard Smith.

The Seven O'Harts are rehearsing a new musical act in which they will open shortly.

A. Zeller has taken over the Lyceum, Amityville, L. I., for vaudeville and pictures.

Harry Levey, formerly treasurer of the Astor, has switched to the Bayes Theatre.

The Duncan Sisters will not start work on their new show until late in December.

George F. Moore and girls are heading the current bill at Nixon's Grand, Philadelphia.

Harry Delf and Lew Cantor are to produce a new musical piece called "Moonbeams."

Martha Shelby will be featured in the new revue **Lew Leslie** is staging for The Boardwalk.

Margaret Young succeeded **Lou Holtz** as chief entertainer at the Side Show cabaret last week.

The Five Patrowards have been routed over the Orpheum Jr. time by **John H. Billsbury**.

Eddie De Noyer and **Rose Danie** opened with the "Hello Wife" act in Chicago last week.

Smith and Nash, are a new combination, the first named being formerly of Smith and Kaufman.

Ann Lynn and Company, assisted by **Al Hockey**, are breaking in their new act on the Fox time.

Art Frank and Margaret Barron, formerly of vaudeville, are now with the **Mollie Williams Show**.

Gladys Yorke has been appointed official understudy for all feminine roles in "Follies of the Day."

Edith Scott has re-joined the **James Hodges Players**, now on tour, after several weeks' absence.

Ann Massin has been signed as ingenue with "The Kid From Madrid," playing on the Keith time.

The Seven Solis Brothers, are playing for **Delmar**, being routed out of Chicago office of **John Billsbury**.

Jean Gaynor has retired from the **Billie Shaw Revue** and is framing a new singing act for vaudeville.

ABOUT YOU! AND YOU!! AND YOU!!!

McConnell and West are playing the Orpheum Jr. time out here, having been east for the past three seasons.

Pauline Cook of the **Jenie Jacobs** office is doing the press work ahead of the **Ring-Winner Unit Show**.

Clark and Verdi, who have been doing an Italian comedy act for sixteen years, dissolved partnership last week.

Phil Dwyer, animal impersonator, is trying out his new act in Philadelphia this week assisted by **Ann Henry**.

Robyn Adair, and her **Sun Kist Syn-** copaters are on their way to Chicago, having finished the **Pantages Time**.

Bob Smith, formerly connected with the **Lincoln Hotel**, **Pittsburg**, has been engaged to do publicity for **Rainbow**.

Billy Grant, formerly with **George M. Cohan's "Mary,"** has been appointed stage director of the **Park Music Hall**.

Ernest Cutting, of **Paul Whiteman, Inc.**, is pinch hitting for **Hugh Ernst** during the latter's attack of appendicitis.

Sadie Burt will have one of the principal roles in "Genevieve," a new musical play now being cast for early showing.

Henry Bellit is producing a new act called "Sally, Irene, Mary and Alice," which opens on the Poli circuit next week.

Peggy Davis, the third wife of **Donald Grafton**, **Pittsburgh** bigamist, closed Saturday night at the **Knickerbocker Grill**.

Louise Sun, daughter of **Gus Sun**, was married to **Samuel Stackman** at the home of her father in **Springfield, Ohio**.

C. L. Carrell, the **Chicago** vaudeville agent was called to **Oswego, Kan.**, recently by the illness and death of his father.

Dorothy Ruggles, another danseuse who started in these parts, is with the **Music Box Revue**, having a nice specialty.

Gil F. Brown, recovered from his recent illness, is producing the road show novelty being put out by **T. Dwight Pepple**.

Cecile Paquin and Company, posing models, have been added to the **Arthur Hawk "Sunshine Revue"** company, now on tour.

Helen Parry was called to **Washington**, last week, to fill-out the cast of "Smilin' Through," at the **President Theatre**.

Wellington Cross is to be featured in the new **Lewis and Gordon** act, "Yes Means No." There will be five others in the cast.

Lola and Lewis sailed for **Australia** Tuesday to head the **Musgrove Christmas** pantomime company. They will open in **Sydney**.

Bacon and Fontaine, skaters and dancers, opened Monday at **Ingersoll's Pier Ballroom**, **Detroit**, for a three week's engagement.

Ethel Rosemont, formerly in motion pictures, is breaking into vaudeville this week at **Keith's Prospect** in **Brooklyn**, with a comedy sketch.

George Clifford, son of **Al Clifford**, a yester-year favorite, has been added to the cast of "Greenwich Village Follies" at the **Shubert Theatre**.

Matty Scanlan, who left the show business flat two months ago to sell automobiles, will shortly be seen with one of the **Shubert units**.

Miss Bernadine De Graves, who was seen around here last season in "Juvenility" has joined "Sally," in which show she will do a dance specialty.

Conchita Piquer, the **Spanish singer** who last year was heard in "The Wild Cat," has been added to the cast of the revamped version of "Hitchy-Koo."

During the illness of **Gertrude Laves-** tas, soubrette with "Follies of the Day," **Gladys Yorke** played her part at the **Star and Garter Theatre**, **Chicago** last week.

Julian Alfred will stage the musical numbers in **Henry W. Savage's** forthcoming musical production, "The Clinging Vine," in which **Peggy Wood** will be featured.

M. Golden has changed the name of his vaudeville act, "Pot Pourri Dancers" to the "Cosmopolitan Dancers." The act is now playing in the **Eastern Vaudeville theatres**.

Moore and Gray are winding up their tour on the **Carrell** time in the **West** and are planning to invade the eastern vaudeville with their new vehicle, "At the Country Club."

Helen MacKellar will play the feminine lead role in "The Masked Woman," an adaptation from the French, which enters the production stage soon, under the **A. H. Woods** management.

Ben Rumley, who has been in **St. Francis Hospital**, **Pittsburgh**, since Aug. 15, as the result of an operation, is recuperating and expects to return to his home for Thanksgiving.

Al White, the pianist, has joined "Town Talk," the **Shubert** unit show, and is appearing in **James B. Carson's** act, "Music Publishers," which has been incorporated in the revue.

Grace White, sister of **George White** of "Scandals" fame and who has been appearing in "Greenwich Village Follies," will shortly invade vaudeville at the head of a new production act.

Mrs. I. Jay Faggen presented her husband, **I. Jay Faggen**, one of the proprietors of **Roseland**, with a son on Friday, November 17. A name has not yet been selected for the new comer.

Bernard Granville and a company of four girls are headlining the bill at the **Orpheum**, **St. Louis**, this week in place of **Irene Franklin**, who cancelled the date owing to **Burton Green's** illness.

Jack Madine, formerly manager of the **Blossom Health Inn** has been engaged as manager of the **Midway Gardens**, a new dance hall at **Rockaway avenue** and **Fulton street**, **Brooklyn**.

Finley and Swift left the **Max Ford Revue** at the close of the **Philadelphia** engagement. They have joined the **Calvert and Shea** act. **Peggy Lavell** and **Bonnie Dean** go with the same act.

Gladys Greene, who sprained her ankle while playing **Pantages Theatre**, **Salt Lake City**, has recovered from her injury and resumed her vaudeville tour at **La Salle Gardens**, **Detroit**, last week.

Tyler Brooke, who made a trip to **London** recently to appear in "Angel Face," the **American** musical comedy which did a record breaking flop in the **English metropolis**, is back on **Broadway**.

Jack Osterman opened a tour of the **Keith** time, on Monday at **Moas' Frank-** lyn, which will take him over the **Middle West** route onto the **Orpheum** circuit, being booked solidly up to **July, 1923**.

The Wainwright Sisters, who were deprived of their songs in the specialty they do in "Spice of Life," while they still are prominently displayed out in front of **dance**, they are getting "billing," but no cooing.

Chona Paula will be featured in the new **Maurice Golden** dance production, "Feast of Lanterns." **Helen Romanoff**, **Beatrice Drew**, **Victor Sticksy**, **Margaret Gorey** and the **Tittlebaum Sisters** are among the others in the act.

Bert Lewis is now breaking in a new act written by **John P. Medbury**. He will work in black face and will be supported by two colored men. The act will carry special scenery and will be booked in the east by **Harry Weber**.

Marion Werth and **Florence House** have just completed a six weeks engagement at the **Century Roof**, **Balti-** more. This is considered a record for this house which heretofore has never held an act for more than two weeks.

Mike Barnes, of the **F. M. Barnes Agency** of **Chicago**, arrived in **New York** Monday to look over material for circus and fair bookings next season. **Mr. Barnes** is making his headquarters with **Max Obendorff** while in **New York**.

Lowell Sherman will return to the employ of his old master, **A. H. Woods** in time for the opening of the latter's new play, "The Masked Woman." **Sherman** at present is appearing in "The Fool" at the **Times Square Theatre**.

Douglas Fairbanks and **Mary Pick-** ford after a three weeks' stay in **New York** are now on their way to **Califor-** nia. They are returning to the coast via **Mexico** where they plan to see the sights for two weeks before returning to their studio work.

Ben H. Atwell, who was in charge of the publicity work at the **Eastman Theatre**, **Rochester, N. Y.**, for several months has returned to **New York** and taken over the publicity and promotion reins for **Sanger and Jordan** who are to do several productions this season.

Klock Ryder, character man, last seen in **New York** in "Broadway and Butter- milk," has joined the **Gene Lewis-Olga Worth** company, now playing the **Prince Theatre**, **Houston**, opening there **Labor Day** since which date four **George M. Cohan** successes have been done.

Anita Walton, understudy for **Marie Burke** who plays **Sophie** in "The Lady in Ermine," at the **Ambassador theatre**, appeared in place of **Miss Burke** all of last week, due to the latter's illness. **Miss Burke** became ill on Sunday and **Miss Walton** stepped into her role Monday night.

"Taps" **Schornstein**, orchestra manager for **Irving Berlin**, received a check Saturday from one of the leaders of **New York society**. He was at a loss to account for a check from this well known woman until he discovered it was made out to **Tappé**, the milliner, and not "Taps." "Taps" claims that he and **Tappé** do not look a bit alike.

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With any FEIST song"

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WHEN THE LEAVES COME TUMBLING DOWN

Great Ballad—Wonderful Melody—Charming Lyric

By RICHARD HOWARD

EDDIE CANTOR

Starring in his big production MAKE IT SNAPPY is scoring a hit of gigantic proportions singing

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JESSE CRAWFORD

Playing at the Balaban & Katz Chicago Theatre scores a tremendous success with his own composition

IN A CORNER OF THE WORLD ALL OUR OWN

Crawford is an inspired organist. He is a sensation with his latest song. Send for it!

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AUDIENCE HOWL SINGING IS
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COAL BLACK MAMMY

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JUST RELEASED. GET IT NOW!

ALL MUDDLED UP

A Snappy Syncopated Song For Fox Trotters

Words and music by PERCY WENRICH

Another "Wang Wang Blues" by the same writers
HENRY BUSSE, HENRY LANGE and LOU DAVIS

HOT LIPS

Featured by PAUL WHITEMAN and his PALAIS ROYAL ORCHESTRA

MELODY LANE

KRESGE CO. WANTS MUSIC MEN TO MAKE CUT IN SONG PRICES

Writes Publishers Suggesting a Drop in Rates to Twelve Cents Per Copy, and Intimates That Unless Made Music Will Be Dropped From Stores—Cut Price Fight Is on

The S. S. Kresge Co. which operates a string of syndicate stores, in one hundred and twenty-two of which sheet music departments are maintained, has written a letter to music publishers, in which it is indicated that unless a cut in the price of music is made to them, the handling of music in Kresge stores will be discontinued.

In the letter the Kresge Co. claim that the price offered by their competitor must be met and that it can not do so and pay the present price. The rate charged the Kresge Co. by the majority of big publishers is fifteen cents per copy, one or two getting sixteen and one-half cents. The music is sold in the stores at twenty-five cents per copy for the general run of prints with a thirty cent rate for those which cost the higher price. The competition to which the Kresge letter refers is doubtless that of the McCrory company which also maintains a chain of stores. In these that carry music a twenty cent retail price is in effect and in a number of the towns where each have large stores a real music war is on. The main conflicting points are, New York, Pittsburgh, Brooklyn, Omaha, and Philadelphia.

In Brooklyn in particular where the McCrory company recently opened, a big fight is on. The McCrory stores started to sell the popular prints at twenty cents with the Kresge at twenty-five. A considerable amount of business was done and this was followed by a general cut. On Monday of this week the Kresge Co. cut to ten cents, the Namm store to fourteen while the McCrory held to twenty.

The music men are looking on the fight with much interest but without exception declare that the request of the Kresge Co.

to cut prices will not be met at any time. The letter of the Kresge Company is reprinted herewith:—

"DETROIT, NOV. 14.

"We have been watching the total sales of some of our competitors since they discontinued their music departments and find they are showing the same relative increase in sales that they did when they sold music.

"We could use this space for more profitable lines which could be handled with a whole lot of less grief than music.

"Another contributing influence which has been brought to bear on this subject is the selling price which we are compelled to meet. When we know of some of the things which have been done during the past season, we feel that at least a part of the publishers do not care enough for the Kresge account to give any support to us in trying to maintain the music business on a fair basis for both publisher and retailer.

"It has now come to a point where we must meet our competitor's price. We cannot do this and pay you our present price. When we have to do business without a profit we will of course discontinue the department.

"We have lost all prestige we care to in making a fair profit, especially when we know some of you have led me to believe one thing and did another.

"Twelve cents (12) per copy would be the limit we could pay for music to retail at twenty cents (20).

"Perhaps this would be the best move for both.

"Yours,
"S. S. KRESGE CO.
"F. R. WERTMAN."

NEW REMICK STORE OPENS NOV. 29

The opening of the new Jerome H. Remick & Co. music store at the southwest corner of Broadway and Ninety-sixth street, has been postponed until November 29.

Arthur S. Simmons, formerly manager of the Remick Cleveland store, will be in charge of the new place when it opens. The store, as all other Remick stores and departments in the East, will be under the supervision of Joe Keit and Edward Adams.

An invitation is extended to all in the sheet music trade to attend the opening night of the new store, which is expected to be the most up-to-date and complete music store in New York, as well as a "Real Gift Shop."

SHERWOOD PLACES SONGS

Ray Sherwood, eastern representative of the Vandersloot Music Co., has returned to New York, after a visit to the home office of the company at Williamsport, Pa. During his stay there he placed several new numbers with the company which will be released shortly. His "Sunset Valley" and "My Old Hawaiian Home" are two of the Vandersloot's big sellers.

RUTH PROPP WITH BROADWAY

Ruth Propp, now connected with the Broadway Music Corporation has taken charge of the professional and band orchestra departments of that organization, following the resignation of Al Beilin.

Miss Propp is one of the best known women in the music business and was with Harry Von Tilzer for 20 years.

BROOKLYN THEATRE SEIZED

The Globe Theatre, at No. 228 Fifteenth street, Brooklyn, was seized by U. S. Marshal William Mobus last week in behalf of the American Society of Composers, Authors and Publishers, which holds two judgments against the theatre amounting to approximately \$700.

This is the first theatre to be seized by the society in its efforts to collect judgments against theatres and other amusement resorts against which the society has taken action for the playing of copyrighted compositions of its members without the paying of the performing rights fees.

Owners of the Globe Theatre, which is operated by the Fifteenth Street Amusement Company, of which Rudolph Sanders is president, have been repeatedly notified of the society's intended action.

The box office receipts were taken over last week by the marshal, who will continue to take over the cash until the judgment is satisfied.

"NOVEMBER ROSE" AT GARDEN

"November Rose" proved to be the big orchestra hit at the recent opening of Terrace Garden, Chicago. "I'll Meet You Next Sunday" was also in great favor. These two numbers are also regular features at Harmon's Dreamland.

"BUDDY" IN FILM HOOK-UP

Jerome H. Remick & Co. has completed arrangements with the Thomas H. Ince Studios whereby the Remick waltz ballad "Buddy" will be used as a theme song for the Ince film "Skin Deep."

LICENSING MUSIC TEACHERS

Three hundred music teachers attended a public hearing in City Hall last week and argued for and against a proposal of Mayor Hylan that they should be licensed to teach.

The committee conducting the inquiry consists of City Chamberlain Philip Berolzheimer, chairman; License Commissioner Gilchrist and George P. Nicholson, assistant corporation counsel.

George H. Gaitland, director of music of the Board of Education, said any change in the status of the profession should come from within. Mr. Berolzheimer agreed. Mayor Hylan, he said, would not oblige music teachers to take out licenses if the majority are opposed to it. He almost started a riot, however, when he remarked that "music teachers aren't on such a high plane as doctors and lawyers."

There were indignant shouts of "Why not?" accompanied by boos and hisses. When order was restored the chairman said he had not meant it that way. He intended to say musicians are not so practical as doctors and lawyers.

Chairman Berolzheimer asked the teachers to appoint committees to consider the question further and report at a meeting in January.

PROTEST JAZZING THE CLASSICS

The Societe des Auteurs et Compositeurs, the French organization after which the American Composers' Society was patterned, has declared itself the guardian of the rights of authors and composers who have been dead for more than fifty years. In order to protect the works of these artists from the modern writers who are taking the classics and rewriting them in jazz form for use in the various dance halls and resorts, the society has taken action. The writers as well as the musicians that play the numbers are to be personally solicited and requested to desist from the practice and failing in this court action is to be taken.

Chopin's "Funeral March," syncopated to fox-trot time, is the atrocity that has aroused the society to action. Previously Saint-Saëns' "Danse Macabre" had achieved a paradoxical popularity by a "blues" twist.

WOLFE BACK FROM COAST TRIP

Ed. Wolfe, sales manager for I. Wolfe Gilbert, Inc., returned Saturday from a four months' trip to the Pacific Coast and important cities enroute. The trip was made by motor car, and Mr. Wolfe said that he was able to stop at many places where he was able to get first hand information on music conditions. Business, in his opinion in the middle west, is about the best in comparison to any part of the country. Dealers there however, were in sympathy with other dealers who have been clamoring for lower priced music.

RADIO STATIONS AFTER PERMITS

Radio broadcasting stations throughout the country have sent in an early response for applications for performing rights permits to the American Society of Composers, Authors and Publishers. The notices to the effect that temporary licenses were revoked and that new ones would have to be taken out were sent out last week by the Society, many of whom were not expected to reply for several days yet. It is expected that the majority of the stations will have been heard from by the end of the week.

PEASE MUST PAY ALIMONY

Judge Morschauer, in the Supreme Court at White Plains, last week granted Mrs. Louise Pease \$15 a week until January 1st, and \$100 counsel fees, in her suit for separation from Harry Pease, the song writer.

On January 1st, when Pease will receive the royalties from the sales of his songs during the previous six months, the court will make an equitable division.

MILLS GETS GRANT SONGS

Jack Mills, Inc., has taken over several new songs from various sources. The most important of the new numbers added to the house list are those in the Bert Grant catalogue, published by Grant recently when he was in business for himself. This includes "India," "Memories of You" and "Love Her by Radio."

Other numbers taken over that will be exploited are, "Think of Me," by Al Eldridge, pianist in Isham Jones' Orchestra, and "Farewell Blues" by Elmer Schoolbol and Billy Meyers of Chicago.

SAMUELS BOOKING CLUBS

David Samuels has reorganized his offices and is now representing orchestras for dance and club work besides booking orchestras in hotels and cabarets. Another branch of his office is devoted entirely to representing concert, symphony and orchestra conductors and also the representing of foreign and domestic artists. Samuels is a linguist, speaking French, Russian, Spanish, German and several other languages, and has several foreign stars of the stage and orchestra world under contract.

COMO SIX FOR VAUDEVILLE

The Como Novelty Six, of Massachusetts, are arranging a vaudeville act in which they will open shortly on the Keith Circuit. Alma Adair, prima donna who was with the "Passing Show of 1922" will appear in the act, with the orchestra.

At present the Como Six are playing an engagement on the Maryland coast, under the management of Forrest E. Marshall, and are featuring a new number by the orchestra, entitled "Norma." The lyric is by Mr. Marshall.

DINNER FOR FISHER

Fred Fisher was given a testimonial dinner and reception by the Sidney Ascher Camp of the Woodmen of the World, Thursday night, upon the occasion of his twentieth anniversary as a music publisher and songwriter. The affair was held in the K. of C. Building at Madison avenue and 121st street and was attended by many prominent music people who helped celebrate "Fred Fisher Night."

BRADFORD CASE UP ON DEC. 4

Federal Judge Mack has set December 4 as the date of the trial of Perry Bradford, on charges which grew out of a recent trial over the song "He May Be Your Man, But He Comes to See Me Once in a While." Robert Latimore will represent the publisher as attorney when the case comes up in the United States District Court.

HUGH ERNEST ILL

Hugh Ernst, manager of Paul Whiteman, Inc., has been at home for a week suffering from appendicitis. Attempts are being made to have the appendix frozen in order to avoid an operation, but the physicians are yet unable to state whether this expedient will prove availing.

ROSE AND DAVID ENGAGED

Rose Cohen and David Tolow, both of the Fred Fisher, Inc., staff, were engaged to be married last Sunday at the home of Miss Cohen. A large party of friends in the music business attended the reception.

DAVIS BACK FROM TRIP

Joe Davis, of the Triangle Music Company, returned Monday from a two weeks' exploitation trip to Chicago, Detroit and other cities in the middle west.

E. C. MILLS ON VACATION

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, left last Wednesday on a two-week vacation trip to Texas.

BURLESQUE

COL. SHOWS ARE ALL DOING WELL

AHEAD OF LAST YEAR

Reports coming from nearly every city on the Columbia Circuit shows that the business for the present season runs from twenty-five to fifty percent better than it was up to this time last year. The season is about twelve weeks under way and many of the shows are on the profit side of the ledger already and it will not be long before the others will be the same.

This is far better than at the same time last year.

Most of the shows started out at a big expense this year, getting entirely new productions, costumes, in fact everything. Some of these shows are not off the "nut" as yet but others that spent only five or six thousand dollars, who were lucky enough to have equipment left over from last season that needed but little expense to get them out, are going along working on "velvet."

The shows in general seem to be better this season. This has been noticed particularly of those that have been in New York. This is one of the reasons given for the big business. It was thought that the Shubert Dollar Circuit would hurt burlesque last Summer, but it claimed in headquarters that this has been no opposition at all. One city in the West that the Shubert Circuit was supposed to be strong in, has proven no opposition at all; the house has been doing bigger business than at any time in its history. That house is the Gayety, St. Louis, which has been doing on an average of \$10,000 a week. The Jimmy Cooper Show recently did \$12,000 on the week when it played there.

Cooper who is playing his first season on the Columbia Circuit is setting a hot pace for the other managers right now. He is leading all the other shows, it is said, by about \$10,000. According to good authority Cooper is number one now, with "Sliding" Billy Watson second. "Chuckles" is third, "Follies of the Day" fourth and "Temptations of 1922" fifth.

It is said that Stone and Pillard will give one mid-night show a week in many places and that their contract calls for it. They started late in the season, but are very anxious to get up with the leaders and are putting the extra show in to help their case. Reports indicate that they will be able to realize their ambition.

The "Big Wonder Show" with Billy Foster and Frank Harcourt will again be renamed. Starting next week, Joe Hurtig has decided that he will call it the "Bowery Burlesquers," which is a good idea. The "Bowery Burlesquers" has always been a good old reliable name and a big drawing card and as suggested in these columns at the time the name was first changed, it was a mystery why the old title should be dropped.

Hurtig and Seamon are now rehearsing a new show, which will take the place of the Sam Howe Show, but is to run under the franchise of the "Rockets" show formerly under the direction of Bedini and Bernstein. "Rockets" originally took the place of Joe Maxwell's "Varieties of 1923" earlier in the season. Hurtig will call his new show "Rockets." The principals rehearsing with it are Harry "Dutch" Ward, Willie Cohan, Pat Kearney, Eddie Lowery, Sonia Meroff, Kitty Glasco and Cecil Manners. Harry Shapiro will manage the show. It will open in Newburgh next Monday under the title of "Rockets" and will play the Empire, Brooklyn, under the same title the following week and will then take up the Sam Howe route under the title of "Rockets."

GOOD BUSINESS AT STATE

CHICAGO, Ill., Nov. 18.—Producer Leo Stevens at the State Congress Theatre reports that the smallest week's business so far this season has been \$5,500, and that he has been averaging \$6,000 a week. This is very good when one understands that the theatre has but 1,000 seating capacity. Stevens is giving twenty-four girls, eight principals and three vaudeville acts each week. The State Congress is the old Gayety Theatre.

In the cast this week are Ert Hunt, Lew White, Chubby Drisdale, Dolly Davis, Bob Lorenzo, Olive Finney and Bob Sandberg. Stevens stages the show, ensembles and dancing numbers.

LEVINE HAS STOCK CO.

Ben Levine is now operating a dramatic stock company at the old Peoples Theatre in Philadelphia, which formerly played burlesque shows of both the Columbia and American Circuits. Levine has changed the name of the house to the Desmond Theatre. May Desmond is heading the stock company, which opened October 14. Levine spent about \$30,000 on the house this Fall, remodeling and redecorating it, and it is now doing capacity business.

BABE KIMBLE SCORES

Babe Kimble, who jumped into Mildred Holmes' part in "Folly Town" when that young lady left the company two weeks ago, to return to her home for an operation, has proved herself worthy of more than working in the chorus. Under the guidance of Principal Comedian and Stage Director Gus Fay, she is doing the part assigned her exceptionally well.

BELL BUYS INTEREST IN SHOW

Charlie Bell, of Newark, former wine merchant, has become a show owner; he purchased half Jean Bedini's interest in "Chuckles" last week. He is a partner now of the Miner Estate, who purchased a half interest in the show last Spring from Bedini. It is said that Bedini will go into vaudeville shortly.

GAIL BANDELL WITH BAND

BUFFALO, N. Y., Nov. 18.—Gail Bandell closed with the "Follies and Scandals" at the Garden Theatre here today, having handed in her notice in Cleveland. Miss Bandell opens Monday as a feature with Jack Middleton's Tri-State Jazz Band next week in Cincinnati.

C. L. BOYD IS TREASURER

CHICAGO, Ill., Nov. 19.—C. L. "Duke" Boyd is now the treasurer of the Star and Garter Theatre playing the attractions of the Columbia Circuit. Boyd was treasurer of the Empire in Toledo the first nine weeks of the present season.

FIXING UP "LIMIT GIRLS"

Harry Emmerson was given three weeks to fix up his "Limit Girls." The time expires on November 27. If the new show is not ready then, the franchise will be taken away from him and a new show will be placed on the circuit.

BILLY K. WELLS ILL

Billy K. Wells is confined to his home in New York with the grippe. He was ordered to bed by his doctor, just before he was to leave for Minneapolis with James E. Cooper to look over the "Big Jamboree" show.

SPENCER LEAVING SHOW

BALTIMORE, Md., Nov. 20.—Billy "Grogan" Spencer will close with the Billy Watson "Beef Trust" company at the Palace here, this week. He tendered his notice last week in Philadelphia.

INDIANAPOLIS TO PLAY COL. SHOWS

PARK THEATRE OPENS SUNDAY

The Park Theatre, Indianapolis, will play the Columbia Circuit shows commencing next Sunday and will open with Hurtig and Seamon's "Greenwich Village Revue."

Negotiations have been under way for several weeks with the owners of the Park to book the Columbia shows at that house, but the deal was not closed until last Thursday. The Columbia shows played this house for a while last season and did very well. The American Burlesque shows played there before that. The first part of the present season the Affiliated Circuit, better known as the Shubert Dollar Top Circuit, booked this house, but it did not prove very profitable. Walter Bowlby, former manager of the house while it was under the direction of Dixon and Talbot, will again manage the Park. Duke Black will have nothing to do with it, according to the Columbia Amusement company. By placing Indianapolis on the Columbia Circuit, the lay-off week, between Washington and Pittsburgh will be closed up. This week was played for a while, composed of one-nighters on the Penn Circuit, but the shows playing it did not make money, so it was dropped last week. To close the week, the shows will move up a week. The Reeves Show, which is laying off this week, was to go to Pittsburgh next week, but instead goes to Cleveland. "Giggles" instead of laying off next week goes direct from Washington to Pittsburgh. "Bubble Bubble" will jump from Pittsburgh Saturday night to Toledo, and "Wine, Women and Song" will go from Toledo Saturday night to open in Cincinnati Sunday.

The route will run from Cincinnati to Indianapolis, then to St. Louis. Indianapolis will have plenty of burlesque starting next week, when the Columbia shows open at the Park. The Mutual shows have been playing all season at the Broadway, that city, and doing big business. While Indianapolis is a prosperous city and likes burlesque, it is a question if it can stand two burlesque houses. While the Mutual shows are bought by the house and only costs the house about \$1,600 a week, which includes salaries, transfer and railroading, the Columbia shows cannot get by for much less than \$3,000 a week for their share. It looks like a burlesque war is about to be waged in Indianapolis and all burlesquers will watch that city with interest for the next few weeks.

MUTUAL SHOW CAST CHANGES

Marty Pudig closed with "Playmates" last Saturday night; Arthur Stern has taken his place. Other changes on the Mutual Circuit include Dolly Lewis, closing this Saturday night with "Smiles and Kisses." Pep Bedford taking her place. Gail Bandell closed last Saturday night in Buffalo with "Follies and Scandals," Grace Trebor taking her place. Evelyn Fields closing with the same show this Saturday night in Utica and Jesse Rice taking her place.

FRANCES SMITH WITH "REVUE"

Frances Smith is now the soubrette of the "Band Box Revue"; she opened at the Lyric, Newark, last week, taking the place of Trixie Ayers. According to Manager Harry Newman, Miss Smith has more than made good. Her work in several scenes last Friday night proved this to the CLIPPER representative.

MOLLIE WILLIAMS' OWN SHOW AT THE COLUMBIA

Mollie Williams and her "Own Show" at the Columbia this week does not stand up with the Williams' shows of past seasons. What it is lacking, is burlesque people, particularly burlesque comedians. The material, especially in the first part, is not exactly suitable, some sure fire low comedy scenes are needed and people who can put them over.

Miss Williams has some good people in her cast, who no doubt would be all right in vaudeville, but not so good for burlesque.

We give Miss Williams credit for trying to get away from other shows, but we do not think she has given what burlesque patrons want. This was very noticeable by the number of persons leaving the theatre before the first part was over.

Miss Williams still retains her charm and knows how to handle her audiences. In her specialty she worked hard to overcome the stillness that was in the house before she came on. Her gowns, as usual, are beautiful.

Georgia Emmett is another bright spot. Miss Emmett, a rather attractive young brunette, is an ingenue prima donna, with a sweet voice and most pleasing personality. In her numbers she does very well and registered nicely in each. Her gowns are beautiful.

Chief Silver Tongue, a real Indian, was a decided success, singing "In the Garden of My Heart" and "Down the Trail to Home, Sweet Home." The chief has an excellent baritone voice and it's a pleasure to listen to him.

One of the big features is the chorus. Miss Williams this season presents the same high class, well trained chorus that has made her shows famous in past seasons. The girls are as pretty, smiling and shapely lot of girls as can be seen with any Broadway show. Miss Williams has taken particular care in costuming these young girls, to show their forms and pretty faces to the best advantage. This is the best all around chorus we have seen at the Columbia this season.

There are a number of specialties, a dramatic act and scenes. The one scene that seemed to go over Monday afternoon was the "Give It to Me" bit, done by McNally, Howard, Wilson and Miss Emmett; the audience laughed at it and liked it.

While the Mollie Williams' Own Show is not up to the standard of real burlesque, it will no doubt do big business wherever it plays. Miss Williams' name alone will draw the business, but we would suggest that she fix the show up to live up to her name, as there is another season coming.

BOHEMIAN NIGHTS START

The first of the Bohemian nights of the Burlesque Club was held last Sunday night in the club rooms.

A fine entertainment was arranged by the committee in charge for the members and their friends.

Those who appeared were the Broadway Melody Boys, a six-piece orchestra of Harold Davis, Louis Stumpoff, Leo Lazago, G. Ruggiero, F. Marcy, and H. Strauss. Others who entertained were Leah Leaska, prima donna; Daisy Martin, Henry Fisher, Clark and McCullough, Sam Wilson, Nat Mortan, All American Trio, Mile. Fi Fi, Jessie Rice, Louise Wright, Dolph Singer and Dan Maley, Bert and Babe Lahr, Rose Sydel, William S. Campbell, Vinnie Henshaw, Harry "Hello Jake" Fields, Dixie Mason, Nel Nelson and Al Watson.

Refreshments were served after the show.

PARRY IS "GIVE AND TAKE" MGR.

Frank Parry, former manager of "Big Wonder Show," will have charge of Jules Hurtig's "Give and Take" company when it opens the last of this month. The show will open out of town for a few weeks and come into New York.

WATSON BREAKS RECORDS

Billy "Beef Trust" Watson broke the house record for the season at the Empire, Brooklyn, two weeks ago, also the Casino, Philadelphia, last week, with no holidays.

FRANK FAY AT PARK

Frank Fay opened Monday at the Park Music Hall. Sally Fields also opened at this house, returning after being out of the cast a week.

HART WITH "MISCHIEF MAKERS"

George Hart will open with Tom Sullivan's "Mischief Makers" next week, doing a tramp comedy part at the Olympic, New York.

DRAMATIC and MUSICAL

"MERTON OF MOVIES," CLEVER COMEDY AT THE CORT

"MERTON OF THE MOVIES," a comedy in four acts, by George S. Kaufman and Marc Connelly, dramatized from the story by Harry Leon Wilson. Produced by George C. Tyler and Hugh Ford at the Cort Theatre on Monday evening, November 13, 1922.

CAST

Merton Gill..... Glenn Hunter
Amos G. Gashwiler..... Edward M. Favor
Tessie Kearns..... Esther Pinch
Elmer Huff..... Bert Melville
Charlie Harper..... Tom Hadaway
Lester Montague..... J. K. Murray
The Montague girl..... Florence Nash
Casting Director..... Lucile Webster
Sigmund Rosenblatt..... Edwin Maxwell
His cameramen
Albert Cowles and E. J. Chatterly
J. Sloane Henshaw
A. Romaine Callender
Weller..... Tom Hadaway
His cameramen
Joseph Lothian and Lewis Buxton
Jeff Baird..... John Webster
Harold Parmelee..... Alexander Clark, Jr.
Beulah Baxter..... Gladys Feldman
Felice..... Agnes Findlay
A mysterious visitor..... Lynn Pratt
Muriel Mercer..... Mary Elizabeth Forbes
Max..... Saul Mile
A sheik..... G. S. Spelvin
Togo, Parmelee's..... Ralph Stuart
Jimmy..... Billy Janney
Eddie..... Wilton Lackaye, Jr.
The cross-eyed man..... M. A. Buser
Mrs. Patterson..... Clara Sidney
Mr. Patterson..... A. L. Ehrman
The man from Bigart..... Edwin Maxwell

How often have we gone to the theatre, or motion pictures, and there seen an adaptation of our favorite story, and left the scene of its dramatization, sadly shaking our heads, sighing, "Oh—but it isn't half as good as the book?" Harry Leon Wilson wrote more than just a fairly entertaining story in the *Saturday Evening Post*, under the title of "Merton of the Movies"—but if the story was good, then the play is a masterpiece. George S. Kaufman and Marc Connelly, who did the stage version, followed the story faithfully, adding here and there the least bits of increased satire and laughable hokum.

Merton Gill is a small town boy who takes all the interviews with motion picture stars, printed in "Silver Screenings," quite seriously, and longs for the day when he shall be a star and live up to his ideals in uplifting the motion picture. To arrive at that goal, he has graduated from a correspondence course in movie acting. He arrives in Hollywood, where his illusions are lost slowly, one after the other. He firmly believes he is a wonderful dramatic actor. After getting a chance as an extra, he is fired. Incidentally, he resembles a famous motion picture star. A comedy producer is made to realize, through a girl who has taken a liking to Merton, that he presents wonderful comedy opportunities in pictures which would satirize the well-known star's production. The trouble would be to get Merton to do comedy, which he detests. Finally, under the pretense that a very serious production is being made, Merton is featured in a production which is the comedy hit of the age. At first he is heartbroken on learning that he has been deceived, but after being praised by famous producers, and even John Wheaton, "formerly secretary of agriculture, now head of the film industry," recovers his self-esteem, and the curtain goes down as he gives an interview over the "phone to "Silver Screenings," using the stock phrases he has read there.

Glenn Hunter is the realization of who Wilson must have been; visualizing when he wrote the story. Hunter is perfect. Florence Nash appears as the girl who made his success possible—and plays her role in a manner that makes everyone wish they could be in Hunter's shoes, if only to be "mothered" and loved by her. She is wonderful. Lucile Webster in a smaller role is also responsible for a great many

laughs. The supporting cast is excellent. As a motion picture, "Merton of the Movies" would run for five reels. As a play, it should run for that many years.

NEW SHOW FOR MARIE DORO

Marie Doro is to be starred in a new comedy, "Made in Heaven," by Joseph E. Shea. The play is by William Hurlbut, author of "On the Stairs," and will go into rehearsal next week.

"HOSPITALITY," SECOND EQUITY PLAY, IS FINELY ACTED

"HOSPITALITY," a play in three acts by Leon Cunningham. Produced at the Forty-eighth Street Theatre, on Monday evening, November 13, by the Equity Players, Inc.

CAST

Jennie Wells..... Louise Closser Hale
Peter Wells..... Tom Powers
Melena Wells..... Harriette Woodruff
Auntie Mae..... Pearl Sindelar
Ruthie..... Margaret Borough
Muriel Humphrey..... Phyllis Povah
Mr. Wicker..... Claude Cooper
Clyde Thompson..... Stuart Sage

The second offering of the Equity Players is apparently more worth while than their initial production which was less a realistic play than a thing of art. "Hospitality" is more like the American dramatic hit style, the setting being somewhere in the Middle West off Main Street, and a boarding house at that. For the most part the play is interesting. Probably the first two acts are not sensational; but the third act works up to a climax that could hardly be better.

The theme of the play concerns the duty of a parent and its attitude toward the child. Having brought the child into the world, the author believes that the mother at least should look after its welfare and treat it with all the hospitality of a transient stranger. In this particular instance the mother has worked hard to send her son through college. When he falls in love with a girl, to whom he really turned for relief from his dotting parent, the mother goes to great extremes to break up the union. She moves into her son's home and makes things miserable for her daughter-in-law. Her idea is to drive her son's wife away by making her believe that she is about the commonest thing that floats about.

The mother even goes so far as to encourage the young wife to flee with her lover. This comes in the third and last act, by far the best of the three.

Louise Glosser Hale, as Jennie Wells, the mother, gives an unusual performance as well as a splendid characterization. The opening part of the play at once receives one of those New England atmospheres associated with acrid moments and petty details. And she acts every bit the mother.

Phyllis Povah as the young wife was also excellent and her acting was intelligent at all times. Tom Powers, the son, had to necessarily be under the hand of his mother, Jennie Wells, and of course was compelled to hop around here and there. The rest of the cast were all well chosen, doing unusually well. The first two acts could probably be condensed to some extent without hurting the play as a whole. Augustan Duncan has staged the play in a creditable manner.

HARRIS TO DO SPANISH SHOW

"The Latin Muses," musical comedy by a Spanish composer, is being translated to English for production this season. Sam Harris will sponsor the production, which will be elaborate and include many novelties, according to report.

"The Latin Muses" will be the first Spanish musical comedy to be done in this country since "The Land of Joy."

"THE LOVE CHILD" FRENCH PLAY HIT AT THE COHAN

"THE LOVE CHILD," a play in four acts, by Henry Bataille; adapted by Martin Brown. Produced at George M. Cohan's Theatre, Tuesday evening, November 14, by A. H. Woods, in association with Charles L. Wagner.

CAST

Marie..... Grace Kennard
Barry..... Harry Gibbs
Laura Thorne..... Janet Beecher
Eugene Thorne..... Sidney Blackmer
Aline De Mar..... Vivienne Osborne
Gaby Mulligan..... Eleanor Williams
Reina Clive..... Lolita Robertson
Kitty Lansing..... Geneva Harrison
Paul Brander..... Lee Baker
Helen Brander..... Juliette Crosby
Smith..... Roy Walling
Noto..... Edward Colebrook

A new triangular complex was introduced at George M. Cohan's Theatre last Tuesday evening in "The Love Child," a drama by Henry Bataille that was done in Paris as "L'Enfant Amour," but which has been thoroughly modernized by Martin Brown, the musical comedy favorite of yesteryear, who recently embraced play-writing.

This triangle differentiates from the standard in that it comprises a woman, her lover and her son. The latter is the offspring of an illicit love affair in her earlier life. The boy has been shunted, hidden and retarded in accomplishing his niche in life to save the mother and her lover from embarrassment. The boy, content to grasp whatever crumbs of affection that may fall from the lover's tray, feigns indifference to it all until the climax, when his mother, broken, discarded and on the verge of suicide is born anew in the love of the boy, who takes things in hand and settles them in his own way, at the same time convincing his mother that a greater love than that which she has been fighting to keep has been at her elbow all the while but has never really been appreciated.

Laura Thorne has been the mistress of a man of public affairs for seventeen years. An insane wife, confined in a sanitarium, has been the ghost between. Laura found Paul Brander at a time when he was on the ragged edge of a hectic newspaper career. She had previously been betrayed by another and the comforting companionship of Paul easily wafted its way to her heart. There was an understanding they would marry as soon as the barrier would be removed. Hence the new arrangement stifled conscience and seemed to gain sanctity because of their ideal love for each other. Laura found Paul in obscurity. She concentrated her life to his love and his career. She began with him at the bottom, groomed and helped him to achieve better things. All during which Eugene, the boy, has grown to manhood more or less estranged from his mother. Monetary gifts have been the only recognition she has given the boy. She has been too busy making the man she loves.

Having propelled him to the very pinnacle of success, he is about to cast her off. Not that he has ceased to love her, but chiefly because he fears the tongues of the world may ruin his political and social standing. He attempts a money settlement. The strain is too much and drives her to the verge of suicide. It is here the boy snatches her from death's door, thus demonstrating that his is the greater love after all.

Meanwhile Brander's wife dies. He is free to wed. The boy traps Brander's daughter and threatens to defile her unless her father does right by his mother. After he succeeds in bringing Brander and Laura together, he learns his true status in society and attempts the further sacrifice of withdrawing in lieu of his mother's happiness. But Laura has been born anew; she sends Brander away to devote her love to her boy.

Janet Beecher was afforded many splendid opportunities as the woman. More than once she achieved heights hitherto untouched in her histrionic career. Her portrayal bespoke finish and naturalness that was at all times convincing. Sidney Blackmer, as the boy, was also convincing, although at times his repressed tone became a trifle monotonous. Lee Baker looked and acted Brander to the letter.

Although the play, to a degree, the piece contains any number of strong scenes, with Bataille displaying his ability as a trickster of the first order.

Consensus of opinion is divided as to the real dramatic value of the play, yet the majority dub it a box office winner.

"THE ROMANTIC AGE," NEW MILNE PLAY AT THE COMEDY

"THE ROMANTIC AGE," a whimsical comedy in three acts by A. A. Milne, presented by the Messrs. Hugh Ford and Frederick Stanhope at the Comedy Theatre, on Tuesday evening, November 14, 1922.

CAST

Mrs. Knowle..... Daisy Belmore
Melisande..... Margalo Gillmore
Jane Bagot..... Jean Ford
Alice..... Ida Molthen
Mr. Knowle..... Marsh Allen
Bobby..... Neil Martin
Gervase Malloy..... Leslie Howard
Ern..... Paul Jaccia
Master Susan..... J. M. Kerrigan

Mix up a lot of love, a dash of whimsicality, romance of the medieval variety, good, readable and speakable lines, some good looking actors and actresses and some excellent acting, let it simmer for three acts and then sweeten to taste and we have "The Romantic Age." If you have a fondness for candy the play will be just right. If you don't like your plays quite so sweet you had better take along with you a dash of cynicism, but even then you should like it.

Melisande, beautifully impractical, sits in her window dreaming of Romance with a capital R. There must be a Prince Charming some place and she is waiting for him to put in an appearance. As sometimes does happen in plays she gets her wish. Gervase Malloy, on his way to a masque blowout, has had a tire blow-out. He is dressed in blue silk and other accoutrements of a knight of old and when Melisande sees him it becomes a night of romance for this knight of romance and he takes a night off, being benighted by love. As a matter of fact he is only a lowly stock broker from the city. In the second act, which takes place in the wood, he is still in costume and they get so hopelessly in love with each other that you know everything is going to come out all right in the end and that they will live happily ever after as they do in fairy tales. It does. In the third act Gervase has tea with Melisande and the family, but they still love each other, which gives the curtain a chance to cut off proceedings while everything is still happy and before Melisande has a chance to start a fight by trying out her cooking on Gervase.

Margalo Gillmore plays the part of Melisande with a complete understanding of the role and without making it too sweet. Leslie Howard is splendid as Gervase. There are several other high spots in the performance, J. M. Kerrigan and Jean Ford lifting their heads above the general level. The play is well staged and, unless romance is dead among the flappers of today, it will be with us for some time to come and will go even better on the road than in blase New York.

Marie Sewell, Ingenue with Fred Stones' "Tip Top" Revue, stopped off in Chicago last Sunday while enroute to Cleveland, to visit her sisters, Cissie and Georgie Sewell who are featured at the State-Lake Theatre this week.

B. F. KEITH BOOKING EXCHANGE

Week of November 27, 1922

NEW YORK CITY

Palace—Joe Browning—Pressler & Klais—Holbrook Blinn & Co.—Osa Munson & Boys—William Ebbes—Patricola.

Riverside—The Stanleys—Jane Connolly & Co.—Haley & Cross—Eddie Foy & Co.—Shaw & Lee—China Blue Plate—McLaughlin & Evans—Meriam's Dogs.

Colonial—Rule & O'Brien—Harrison & Dakin—Harry Burns & Co.—Janet of France—The Castilians.

51st St.—Jessie Busley & Co.—Crawford & Broderick—Joseph K. Watson—Matty Lee Lippard—Lippard—Autumn Trio.

Royal—Herbert's Dogs—Lillie Leitzel—Demarest & Collette—Folles of 1922—Wells, Virginia & West—Irene Franklin—Chic Sale—The Adroits.

Alhambra—Lucas & Inez—Joe Roberts—Vallerie Berger—Meyers & Hanford—Yvette Rugel—Rockwell & Fox—Frank Work & Co.

Broadway—Pierce & Ryan—Geo. LeMaire—Tom Kelly.

Jefferson (First Half)—Rome & Gaut—Haines & Berk—Moss & Frye. (Second Half)—Bedford & Winchester—Delaney & Keller—Pisano & Landauer—Clark & Berman.

Franklin (First Half)—Strassler's Seal—Snyder, Landauer & Co. (Second Half)—J. C. Mack & Co.

Regent (First Half)—Archle & Gertie Falls. (Second Half)—Versatile Sex—Mignon.

Coliseum (First Half)—Garcinetti Bros.—Delaney & Keller—Cecilia Weston & Co. (Second Half)—H. & E. Sharruck—Bert Levy—Joe Laurie, Jr.

Fordham (First Half)—Bert Levy—Versatile Sextette. (Second Half)—Strassler's Seal. Hamilton (First Half)—Lew Roberts—Butler & Parker—Joe Laurie, Jr. (Second Half)—Snyder, Landolf & Co.

BROOKLYN, N. Y.

Orpheum—The Hartwells—Green & Parker—Gus Fowler—Alman & Harvey—Wm. Faversham & Co.—Norwood & Hall.

Bushwick—Van Horn & Inez—Sandy Shaw—Moore & Freed—The Little Cottage—Weber & Ridnor—Harry Holman & Co.—Belle Eaker.

Rivera (First Half)—Bedford & Winchester—Mignon. (Second Half)—Cecilia Weston—Rome & Gaut.

Flatbush—Marguerite & Alvarez—Elsie White.

Far Rockaway (Second Half)—Archle & Gertie Falls—Elsie White—Watts & Hawley—Moss & Frye—Yarmark.

BALTIMORE, MD.

Maryland—Powers & Wallace—Bryan & Broderick—Nash & O'Donnell—Marion Harris—Ibach's Entertainers & Meroff.

BOSTON, MASS.

Keith's—Mazie Lunetti—Fanny Brice—Hymack—Irving Fisher—Travers & Douglas—Santos & Hayes—Ted Lorraine—Miller & Capman.

BUFFALO, N. Y.

Shea's—Splendid & Partner—Night in Spain—Marion Murray & Co.—Boreo—Lang & Blakely—Van & Schenck—R. & W. Roberts.

CINCINNATI, O.

Keith's—Lime Trio—Cabill & Romaline—Hawthorne & Cook—Davis & Pelle—Rae E. Ball & Bro.

CLEVELAND, OHIO

105th St.—Newell & Most—Wilson Brothers—Grace Hayes—Pauline—Claude & Marion—Freda & Anthony.

Palace—Wilton Sisters—Kerr & Weston—Claude & Marion.

COLUMBUS, O.

Keith's—Anderson & Yvel—La Pelaricia Trio—Gordon & Ford—Schicht's Mannikins—Kane & Grant—Harry Hayden & Co.

DETROIT, MICH.

Temple—Bob Anderson & Pony—Williams & Taylor—Thank You Doctor—Sybil Vane—Lyde & Macey—Ten Eyk & Wylie—Trixie Frigana—Bill Genevieve & Walter.

ERIE, PA.

Colonial—Fraser's Highlanders—Carter & Cornish—Gautier's Bricklayers—Indian Reverie—Shattuck & O'Neill.

GRAND RAPIDS, MICH.

Empress—Bell & Eva—Dufer Boys—Bezarian & White—Marry Me—Fifer Bros. & Sister.

INDIANAPOLIS, IND.

Keith's—Jack Wilson—Raymond Wilbert—Kovacs & Goldner—Miller & Bradford—Al Shayne.

LOWELL, MASS.

Keith's—George Rolland & Co.—Mac Sovereign—Reddington & Grant—Jeannette Childs—Moody & Duncan—Four Rubini Sisters—Dixie Four.

MONTREAL, CAN.

Princess—The Saytons—Finlay Hill & Co.—Hall, Ermine & Brice—Howard & Sadler—Beasle Barriacale & Co.—Haru Onuki—Howard's Ponies.

PHILADELPHIA, PA.

Keith's—Josef Diskay—Gautier's Pony Boy—Zuhn & Dries—Elsie Janis.

PITTSBURGH, PA.

Davis—Fink's Mules—Van & Tyson—Moore & Freed—Covene Troupe—Charlotte Lansing & Co.

PORTLAND, ME.

Keith's—Macart & Bradford—Burns & Lynn—Brown & Whittaker—The Braminos—Dias Monkeys—Meehan & Newman.

PROVIDENCE, R. I.

E. F. Albee—Four Aces—Mary Haynes—Harry J. Conley & Co.—Henry & Moore—Artistic Treat.

VAUDEVILLE BILLS

For Next Week

ROCHESTER, N. Y.

Temple—McCarton & Marrone—Local Violinist—Billy Arlington & Co.—Alice Hamilton—The Son Dodgers—Bryant & Stewart—Bronson & Edwards.

SYRACUSE, N. Y.

Keith's—Harry Moore—Castleton & Mack—The Awkward Age—Walton & Brandt—Marino & Martin—Blanco Sherwood & Bro.

TOLEDO, O.

Keith's—Barbette—James Thornton—Runaway Four—Silver, Duval & Kirby—Rupert Ingalese & Co.

TORONTO, ONT.

Shea's—Canova—Welch, Mealy & Montrose—Thos. E. Shea—Barrett & Canaan—Kellam & O'Dare—Blossom Seely—Al. Herman—Willie Schenck & Co.

WASHINGTON, D. C.

Keith's—Four Yellorons—Around the Corner—Ann Pennington & Co.—Chief Caulpican—Mitty & Tillo—A. & F. Stedman—The Brians—Murray & Gerris.

ORPHEUM CIRCUIT

Week of November 26, 1922

CHICAGO, ILL.

Palace—De Lyle Aida—Leo Donnelly—Duel de Kerekjardo—Edith Clifford—Jones & Jones—Millard & Marlin—Bird Cabaret—Clinton Sisters.

State Lake—Singer's Midgots—Edith Clasper—Tango Shoes—Newhoff & Phelps—Redmond & Wells—Willie Bros.

DENVER, COLO.

Orpheum—Harry Watson—Hector—Frawley & Louise—Wilson Aubrey Trio—Kennedy & Berle—John & N. Olms.

DES MOINES, IOWA

Orpheum—Fields Family Ford—Low Dockstadter—Miller Girls—Langford & Fredericks—Nagysfys—Sully & Houghton—Oakes & De Lour.

DULUTH, MINN.

Orpheum—Peggy Bremen & Bro.—Quixy Four—Profiteering—Hallen & Russell—Eddie Leonard—Tuscano Bros.

KANSAS CITY, MO.

Orpheum—Rae Samuels—Fisher & Gilmore—Smith & Strong—Seed & Austin—York & King—Herbert & Dore—J. & J. Gibson—Flashes.

Main St.—Mme. Herrmann—Jarvis & Harrison—Mme. Doree's Celebrities—Christie & Bennett—U. S. Jazz Band.

LINCOLN, NEB.

Orpheum—Creole Fashion Plate—Simpson & Dean—Swarts & Clifford—Bankoff & Co.—Senator Ford—Roxey La Rocco—Koroll Bros.

LOS ANGELES, CAL.

Orpheum—Victor Moore—Billy Glasen—Jack Norton—Leo Beers—Jack George—Morgan Dancers.

Hill St.—Bevan & Flint—Belle Montrose—Stewart Sisters—Novelty Clintons—Gordon & Day.

MEMPHIS, TENN.

Orpheum—Anatol Friedland—Leavitt & Lockwood—Sewell Sisters—Burns & Lorraine—Carl Emy's Pets—3 Danolse Sisters.

MILWAUKEE, WIS.

Palace—Vera Gordon—Tango Shoes—O'Donnell & Blair—Lydel & Gibson—Fenton & Fields—Heras & Willis.

MINNEAPOLIS, MINN.

Hennepin—Mme. Doree's Operalogue—De Marcos & Shiek Band—Wilfred Clark—Jack Hanley—Elizabeth Brice—Snell & Vernon—B. & L. Fitzgibbon.

NEW ORLEANS, LA.

Orpheum—Gus Edwards—Sandy—Show Off—Rubin & Hall—Flanagan & Morrison—Niobe—Tom Smith.

OAKLAND, CAL.

Orpheum—Williams & Wolfus—Glenn & Jenkins—Pearson, Newport & Pearson—Meehan's Dogs—Grace Doro—Letter Writer—Royal Gascolnes.

OMAHA, NEB.

Orpheum—Circumstantial Evidence—Emma Carus—Corinne—Leon & Co.—Armstrong & Phelps—Bob Hall—Franklyn Charles Co.

PORTLAND, ORE.

Orpheum—McKay & Ardine—Little Billy—Neal Abel—Juggling Nelsons—Parlor, Bedroom & Bath—Conlin & Gauss—McRae & Flegg.

SACRAMENTO AND FREESO, CAL.

Orpheum—Hyams & McIntyre—V. & E. Stanton—Morton & Glass—Bill Robinson—Foley & La Tour—Galletti & Kokin.

ST. LOUIS, MO.

Orpheum—Billy Sharp's Revue—Circumstantial Evidence—Elizabeth Murray—Olsen & Johnson—B. C. Hillman—Kay, Hamlin & Kay.

ST. PAUL, MINN.

Orpheum—Henry B. Walthall—Ernest Hiatt—De Voe & Lloyd—Flo Lewis—Thalero's Circus—El Rey Sisters—Ida May Chadwick & Dad.

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SALT LAKE CITY, UTAH

Orpheum—Gretta Ardine—Vincent O'Donnell—Weaver & Weaver—Gordon & Day—Babcock & Dolly—Chandon Trio—Bessie Clifford.

SAN FRANCISCO, CAL.

Orpheum—Dr. Thompson—Hackett & Delmar—Burke & Durkin—Dooley & Sales—D. D. H.—H. & A. Seymour—Henry Santry.

Golden Gate—Rose, Ellis & Rose—Andrieff Trio—Lawton—Edwin Stevens & Toney Marshall—Roy Atwill & Co.

SEATTLE, WASH.

Orpheum—Flirtation—Alma Neilson—Perrone & Oliver—C. & F. Usher—Signor Friscoe—Juggleland—Les Gellis.

SIOUX CITY, IOWA

Orpheum—Herberts—Jessie Reed—Anderson & Bert—Al K. Hall—Hanako Japs—Dave Roth—Baxley & Porter.

VANCOUVER, B. C.

Orpheum—Dugan & Raymond—Bobby Folsom & Band—Bernard & Garry—Wayne & Warren—Rockwell & Fox—De Witt, Burns & Torrence—Florens.

WINNIPEG, MAN.

Orpheum—J. B. Hymer—Mallia Bart—Adelaide Bell—Eric Zardo—Billy Dale—Frank Ward.

PANTAGES CIRCUIT

Week of November 26, 1922

ST. PAUL, MINN.

Bobby Lehman—Ward & Dooley—Norton Melnotte—Jack Goldie—Seven Algerians—Barnes & Hamilton.

WINNIPEG, MAN.

The Gladiators—Wilson & Addie—El Cota—McFarland Sisters—Walter Brower—Choy Ling Foo.

REGINA AND SASKATOON

Nelson's Catland—Jan Rubini—Western & Eline—Bits & Pieces—Dave Thurbury.

TRAVEL

Penman & Lillian—Exposition Four—Howard & Jean Chase—Rowland & Meehan—Cheyenne Days.

SPOKANE, WASH.

Arnold & Florence—Ryan & Ryan—Jewell & Rita—Miss Nobody—Harry Tighe—Haverman's Animals.

SEATTLE, WASH.

Leach Wallin Trio—Kaufman & Lillian—Cherryhoff—Morgan & Gray—Cecil Cunningham—Byron Bros.

VANCOUVER, B. C.

Alexander Bros. & Evelyn—B'liculous Ricco—Maude Earle—Fashion Plate Minst.—Britt Wood—Blake's Mules.

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TACOMA, WASH.

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PORTLAND, OREGON

Lillians' Dogs—Tollman Revue—Great Maurice—Bence & Baird—Little Pippifax—Charbot & Tortini.

TRAVEL

Three Avalon—Hanson & Burton Sisters—LeGrohs—DeMichelle Bros.—Four Ortons—Farrell & Hatch.

SAN FRANCISCO, CAL.

Daly, Mac & Daly—Tuck & Claire—Kennedy & Rooney—Rigoletto Bros.—Joe Bernard & Co.

OAKLAND, CAL.

James & Etta Mitchell—Mills & Miller—Casler & Beasley Twins—Rising Generation—Somman & Sloan—Prosper & Merritt.

LOS ANGELES, CAL.

Selma Brasts—Brice & King—K.oting's Animals—Sidney S. Styne—Kajiyama—Kirksmith Sisters.

SAN DIEGO, CAL.

Burt Shepherd—Fargo & Richards—Billy Kelly—Five Lameys—Office Vokes & Don.

LONG BEACH, CAL.

Pardo & Archer—Abbott & White—Welderson Sisters—Five Prestons—Alexander.

SALT LAKE CITY, UTAH

Flourette Jeffrie—Fate—Rives & Arnold—Kitamura Japs—Lillian Ruby.

OGDEN, UTAH

Carson & Kane—Goetz & Duffy—Robinson & Pierce—Larry Harkins—Maybelle Phillips.

DENVER, COL.

Ross Wyse & Co.—Stepping Stone—Geo. Lashay—Jan & Valjean—Ross & Edwards—Billy Swede Hall.

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Four Roses—Davis & McCoy—Dorothy Lewis—Mariette's Mannikins—20 Minutes in Chinatown.

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OMAHA, NEB.

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KANSAS CITY, MO.

Phil LaTooca—Ted Schwab—Telephone Tangle—Conn & Hart—Robyn Adair.

MEMPHIS, TENN.

Page & Green—Burt, Fulton & Burt—Al Jennings—Walter Weems—Gallarial Sisters—Deimore & Lee.

F. F. PROCTOR

Week of November 20, 1922

NEW YORK CITY

5th Ave. (Second Half)—Patricola & Townes—Patricola—Leonard & Eddie—Around the Corner.

23d St. (Second Half)—Josephine Davis Co.—Rube Clifford—Garry & Ballou—Homer Romaine Co.—Watson Jenkins Revue.

53th St. (Second Half)—Morse & Milled—Louise & Carter Co.

125th St. (Second Half)—Michon Bros.—Polly & Oz—Willie Solar—Ring Tangle—Roth & Clifford.

ALBANY, N. Y.

(Second Half)—Howard Nichols—Wm. Dornfeld—May McKay & Sisters—Holland & Oden—Hometown Follies.

ELIZABETH, N. J.

Pierlot & Scofield—Wayne, Marshall & Candy—Lyons & Yosco—Broadway Kiddie Revue—Edwards Beasley.

MT. VERNON, N. Y.

(Second Half)—50 Miles from Broadway—Ellmore & Williams—Murray & Gerlach.

NEWARK, N. J.

Harry Burns Co.—Rae & E. Dean—Realms of Fantasies—Lew Seymour Co.

SCHENECTADY, N. Y.

(Second Half)—Three Machons—L. & P. Murdoch—Dunbar & Turner—Bryant & Stewart—Rose & Moon.

TROY, N. Y.

(Second Half)—Bob & Tip—Haney & Morgan—Four Rubini Sisters—Wassner & Palmer—Stolen Sweets.

YONKERS, N. Y.

(Second Half)—Allen & Canfield—John B. Gordon—McGrath & Deeds.

POLI CIRCUIT

Week of November 20, 1922

BRIDGEPORT, CONN.

Palace (Second Half)—Harvard, Holt & Kendrick—Mabel Burke Co.—Thornton & King—El Ba Bu.

HARTFORD, CONN.

Capital (Second Half)—Louis Hart—Lexey & Rome—Brooks & Morgan—Fletcher Clayton Revue—Otto Bros.—Cunningham Bennett Band.

NEW HAVEN, CONN.

Palace (Second Half)—Nellie Arnaut & Bro.—Harry Watkins—Reilly & Rogers—Boyle & Bennett—Little Cinderella—Rome & Dunn—Mme. Bradna.

SCRANTON, PA.

Poli's—Margaret Taylor—Dawson, Ianigan & Covert—Laughlin & West—Cogan & Casey.

SPRINGFIELD, MASS.

Palace (Second Half)—Bruch & Thurston—Eileen—Cooper & Ricardo—Frank Van Hoven.

WATERBURY, CONN.

Palace—B. A. Rolfe's Revue.

WILKES-BARRE, PA.

Poli's (Second Half)—The Wonder Act—Helen Staples—Gladya Correll Co.—Bender & Armstrong—Rubeville.

WORCESTER, MASS.

Poli's (Second Half)—Clayton & Clayton—Kelly & Drake—Chas. Mack Co.—Panza & Silva—Ned Wayburn's Dancing Dusen.

B. F. KEITH BOOKING EXCHANGE

Week of November 20, 1922

NEW YORK CITY

Broadway—Rome & Gaut—Golden Gate Trio—Butler & Parker—Radio Contello Auto—Monehan Co.—Mel Klee—Margaret Ford.

Fordham (Second Half)—Van & Schenck—L. & H. Ziegler—Deagan & Mack—Hall & Dexter.

Hamilton (Second Half)—Clinton & Rooney—Rosa & Foss—Nixon & Sans—Mignon—Van & Schenck.

A PICTURE WITHOUT A FRAME

The Greatest QUARTETTE and HARMONY SONG of recent years

HARRY VON TILZER MUSIC PUB. CO.

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BROADWAY CENTRAL BLDG.

TED S. BARRON, Managing Director

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NEW ADDRESS

PHONE CIRCLE 8775

P. S.—SOME HIT !!! Ask HOPE HAMPTON, HARRY VON TILZER, TED BARRON and others

STATE LAKE

(Chicago)

A sparkling bill with plenty of pep and variety at the State Lake. The Four Errotos opened the show with a line of acrobatics far above the ordinary and scored a solid hit for an opener.

Zalaya held the attention of every member of the audience with his wonderful piano selections. Following his first number he dives into an oration on philosophy wherein he remarks very sarcastically about vaudeville in general appealing to people of lightweight mentality at the same time gently reproaching the audience for their seeming lack of appreciation of honest efforts when directed to something of the higher arts. While it contains a great deal of truth it is not the kind that people want to hear.

"Billy Sharp's Revue" consisted of dancing of a clever sort by Billy. He imitates most of the big dancers of the day in a very creditable way. His own six-piece orchestra furnishes music for the act.

Holmes and Lavere furnished the first comedy of the bill with a clever line of chatter, songs and dances. They are capable artists and realize the art of showmanship.

Anatol Friedland and Girls proved to be the high spot of the bill with their dancing and singing surrounded by special scenery and beautiful gowns. Neil Mack, the musical director for the act, proved himself to be a singer of no mean ability. As a climax Anatol delved into the past and brought to us all of his former numbers which went over big.

Jimmy Savo and Company offered some real comedy that was a trifle different. Jimmy works in a very nonchalant manner and the audience are with him from the very start.

Genevieve and Walter closed the show with their bicycle act. Here is an act that could hold down any spot on the program. In fact it held every person in their seat for a closer.

Burns and Lorraine and Langford and Fredericks were missed at this show.

R. E. R.

MRS. STAUCH MARRIES

BALTIMORE, Nov. 20.—Mrs. Louis Stauch, from whom the Coney Island restaurant man was recently divorced after naming Grover F. Muller as correspondent, last July, was married to the latter here at the home of the Rev. P. H. Miller. E. J. Cline, treasurer of the Academy of Music, was best man.

GLADYS GANS IN HOSPITAL

Al Singer, general manager of the Mutual Circuit, made arrangements last Friday to transfer Gladys Gans from the General Hospital in Philadelphia to the German Hospital, that city. Miss Gans was a member of the "Limit Girls" and was left in Philadelphia three weeks ago by that company, when it left there for Baltimore. She is suffering from a very serious attack of rheumatism and was in destitute circumstances, it is said. Singer's attention was called to the girl's condition by Al Nelson, who notified the circuit that the girl should have better care and treatment than she could get at the General Hospital. Arrangements were made at the German Hospital to take care of her.

REISENFELD ON VACATION

Dr. Hugo Reisenfeld, managing director of the Rialto and Rivoli theatres is enjoying his first vacation since taking charge of the two theatres. He left last Thursday with Adolph Zukor and Jesse Lasky to visit the Famous Player's studio in Hollywood, Cal., and will be gone for two weeks.

LEVINE OUT OF HOSPITAL

PHILADELPHIA, Pa., Nov. 16.—Ben Levine, theatre owner and manager, has been discharged from the Jefferson Hospital, this city, where he was confined for four weeks from an operation on his foot, which resulted from an accident that occurred in Baltimore two years ago.

DON CLARK STAGES SHOW

Don Clark is responsible for the staging of the "Temptations of 1922" in which he is one of the features. Clark is well known as a producer in burlesque and one of the best straight men in this end of the show business. He is playing at the Majestic, Jersey City, this week.

SCRIBNER BACK IN TOWN

Sam Scribner returned to his desk in the Columbia Theatre Building Monday, after spending a week at Atlantic City.

CORRINE ARBUCKLE CLOSING

TOLEDO, O., Nov. 18.—Corrine Arbuckle will close with the "Greenwich Village Revue" next week.

HAMILTON AT WINTER GARDEN

Oce Hamilton, comedian, opened at the National Winter Garden on Monday of this week.

"LISTENING IN" OPENS ON DEC. 4

"Listening In," a mystery play by Carlyle Moore, which has been hovering in the sticks for tinkering purposes for the past three weeks, has been shaped up and will have its induction into the New York theatrical field at the Bijou Theatre on December 4.

The arrival of "Listening In" will bring two mystery plays on Forty-fifth street that have a ghost angle to them. The other mystery play on that street is "The Last Warning," which is playing to capacity business at the Klaw Theatre.

LOUIS MARATSKY ROBBED

Louis Maratsky, jewelry dealer, well known in the theatrical field, was held up and robbed at the Hotel De France on Monday afternoon. He was called to the hotel by a prospective customer, but when he got to the room found two men with guns who held him up, robbed him of \$3,680 worth of diamond rings, tied him up and left him in the room. The hotel manager stated that a man registered as Gill and wife, city, occupied the room.

JIMMY FLYNN IN ACT

Jimmy Flynn opened in a new vaudeville act at Loew's American this week, with Jack Val, accompanying him at the piano. Among the songs he is featuring are: "Hot Lips," "Why Should I cry Over You," and "Autumn Leaves."

JACK MAHONEY'S SONG SERVICE
NEW AND ORIGINAL
COMIC SONGS
WRITTEN TO FIT ANY ACT
NOW SUPPLYING SONGS TO THE LONDON STAGE
Your lyrics and melodies revised—ballads, novelty songs, etc.; extra verses and choruses to any song; all kinds of versions, poems, recitations, patter, etc. Many good ideas are poorly constructed and fail to go over. I can turn them into applause getters. Ask any Broadway star.
Author of
"When You Wore a Tulip and I Wore a Big Red Rose," "Kentucky Days," "Summertime," "Good-bye, Betty Brown," "Come Back Dixie," "While Others Are Building Castles in the Air," Blanche Ring's "Bing 'em on the Rhine," "When Father Put the Paper on the Wall," etc., etc.
JACK MAHONEY, 1658 Broadway, Suite 402, New York

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JAMES M. CRAWFORD H. L. CRAWFORD
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Wanted at once for 5 musical tabloids, people in all lines, sister teams, double chorus, musical acts, novelty acts, acrobatic acts, 5 piano players, 30 CHORUS GIRLS, 30—top salary to real people. State age, height, weight (send photo if possible) in first letter; must join on wire. Can use dramatic people all lines, vaudeville acts, musical comedy and dramatic people all lines; write in if at liberty.
WRITE, WIRE, 'PHONE OR CALL
All managers, agents, actors and actresses are welcome to call on us when in Asheville.

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Typifying Genuine Minstrelsy with

MRS. GEO. PRIMROSE

Including JOHN GOSS, JACK MITCHELL, E. BOOTH PLATT, DAN HALEY, ALLAN WALLACE, RUSTY WIDNER.

Management—IRVING COOPER

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NEW UNPUBLISHED SONG MATERIAL

and identify yourself with the introduction of one of the many good song numbers we are in a position to offer you. If you have room in your act for one or more good numbers, visit our professional department at once, as we are prepared to supply songs that will fit most any occasion. Out-of-town acts may either write or phone their requirements to our professional manager and we will mail copies of songs suitable.

KNICKERBOCKER HARMONY STUDIOS.

FRANK A. BRADY, Professional Manager
1547 BROADWAY, NEW YORK CITY

THE "LID LIFTERS" AT THE STAR IS CLEVER AND BRIGHT

Arthur Mayer and Emma Kohler are the features with James Madison's "Lid Lifters" at the Star, Brooklyn, last week. Mayer is handling the principal comedy and Miss Kohler is the prima donna.

The first part is called "Sit Pretty" and is in four scenes. Mayer as Otto Dillpickle carries most of the comedy. In this German part he is very amusing. He has changed his make-up somewhat since we saw him last two years ago with the Abe Reynolds show. He has discarded the mustache and has roughened up his work a bit doing more low comedy which is more suitable for the Mutual Circuit. He is a hard worker and won many laughs during the show.

Miss Kohler was in good voice last Thursday night and rendered her numbers in a clear sweet voice, getting them over most acceptably. Miss Kohler also stood out in the scenes and proved an excellent foil to the comedians. She reads her lines distinctly, in an easy manner and is a good "feeder" for the comics. Her costumes are pretty.

Jimmy Elliott is the straight man. He is one of those aggressive straights who is on his toes all the time. He never lets the comedians slow down but keeps them hustling all the time. He talks well and is a good worker. Elliott is a neat dresser and makes a fine appearance.

Nel Nelson a shapely little girl is the soubrette. Miss Nelson is a peppery mite who can get a lot out of her numbers and puts them over to the liking of the boys out front. She also gets her lines over nicely and wears pretty dresses.

Solly Carter is doing second comedy, a Hebrew part. He is using a make-up somewhat similar to Jos. K. Watson.

Guyneth Dorsey is the ingenue, she is a rather pleasing looking woman and is in a number of the scenes.

Albert Dupont is handling the characters and does very well. His Italian part was very well done.

The chorus has a lot of good looking girls and they work very nicely in the numbers, they are prettily costumed and the show has scenery that speaks for itself.

The show starts off with the "stolen wife and baby" bit given by Mayer, Elliott and Miss Dorsey, which runs into the "she'll never do it again" bit done by Mayer, Elliott and the Misses Dorsey and Nelson.

This is followed by a comedy talking scene by Carter and Miss Dorsey.

A comedy skit is next offered by Mayer and Miss Kohler which went over for laughs.

The "quarrel" bit was next and was offered by Mayer, Elliott, Carter, Dupont and Miss Dorsey.

The "insult" bit pleased as Mayer, Elliott and Miss Kohler did it.

Miss Harding sang "Nobody Lied" in one and did very well.

In the court room scene, which the programme stated "is a travesty scene of Madam X", proved a big laughing scene. Mayer was the judge, Carter the lawyer for the defendant, Elliott the prosecuting attorney, Dupont the court officer and Miss Kohler Madam X. Mayer used the bladder expensively and Miss Kohler's flow of language was unusual and the work of the others assisted in putting the scene over.

"Lid Lifters" is a pleasing entertainment and was liked by the Star audience, who seemed pleased with the show. SID.

SISTER TEAM BUYS CAR

Fay and Florence, the sister team of the "Wonder Show," purchased a Dodge Sedan car last week and will motor through New England in the car until the weather gets bad, going from city to city their show plays in. They are in Providence this week.

POWERS WITH "JAZZ BABIES"

Art Powers is now doing second comedy opposite Scotty Friedell in the "Jazz Babies," relieving Bob Snyder.

NEW ACTS

BUTLER AND PARKER

Theatre—Regent.

Style—Comedy.

Time—Fifteen minutes.

Setting—One and full stage.

Butler and Parker have an act that looks good at this house and will probably go in any of the other New York houses. Much of it is Hebrew with continual asides in that tongue by Miss Butler. The young lady comes out in one and speaks to the orchestra leader asking for Mr. Parker, the director of the show. She makes it plain that she wants to step out of the chorus and play the Yiddish part that Parker has open in his show. She exits and Parker enters looking for a young lady for the part, as the agency had promised to send one. He goes to a bare stage with a piano and starts to play when interrupted by Miss Butler who pretends to be the daughter of the tailor. Much kidding back and forth most of which is good for a laugh and then she exits to change costume while he sings "He Loves It." Parker might find some chatter to take the place of this song, as it doesn't get over. She comes back and does "Second Hand Rose." She gets a good hand on it but sings it much too slowly, especially the verse. There is a quick climax at the finish when he says he knew her all the time and offers her the job and himself along with it. They do a burlesque melodrama built around one gag which might be left out. There is a good deal of new comedy in the act and a lot of old. Miss Butler is a good Hebrew comic and Parker makes a good-looking straight for her. Neither of them have much of a singing voice. C. C.

LOIS BENNETT

Theatre—Fifth Avenue.

Style—Songs.

Time—Fifteen minutes.

Setting—Piano, "in one."

This is a soprano, with pleasing singing voice, aided by a male pianist, who accompanies her for her songs and also renders two solos, while the singer is making changes.

"Lantern of Love," her first number, provided ample opportunity to display the quality of her voice and brought a good hand. She followed with a semi-classic, "To Touch the Hand of You," taking a high note finish with the clarity of a bell. The pianist filled in with an operatic aria. She returned and both followed with a duet, "Waiting for You." "Remember the Rose" proved a capital closing number, with the singer tossing roses into the auditorium.

All of the numbers are sold with speed, which in itself, is unusual for an act of this kind. In its present shape it is a pleasing feature for small time.

E. J. B.

JACK JOHNSON AT THE PARK

Jack Johnson, former heavyweight champion, is appearing this week as an added attraction at Minsky Brothers Park Music Hall at Columbus Circle.

GRANT PRODUCING AT PARK

Will H. Smith closed as producer at the Park Music Hall last week. Will Grant is now producing at that house.

DOROTHY OWENS AT OLYMPIC

Dorothy Owens opened with "Hello Jake Girls" as prima donna at the Olympic, Monday. She replaced Lola Austin.

ROSE ALLEN CLOSING

Rose Allen has given in her notice to close with the "Laughin' Thru" company at the Lyric, Newark, next week.



Style's Advance Notices

Women of the theatre are expected to lead the style in costume and slipper. They are the press agents of fashion. How important then to come to an I. Miller shop where the advance notices of style are always to be seen. The Showfolks' Shoeshop is at 1554 Broadway.

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Nat "Chick" Haines

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"HELLO GOOD TIMES"

AT

Miner's Empire, Newark, N. J.

ALL THIS WEEK

UNDER PERSONAL DIRECTION

JOHN G. JERMON

PIRATES ARE HEREBY WARNED!

SEE MY ACT, "HELLO MAMMA," AND THEN SEE "HELLO WIFE," NOW PLAYED BY OTHERS IN VAUDEVILLE AND JUDGE FOR YOURSELF WHO THE MATERIAL BELONGS TO.

AN ACTOR IS AN ACTOR, AND A THIEF IS A THIEF

ALL PIRATES WILL BE FOUND AND PROSECUTED, ACCORDINGLY

STARS OF BURLESQUE

ECCENTRIC AND
CHARACTER
COMEDIAN

BILLY WALLACE

BILLY K. WELLS'
BUBBLE
BUBBLE

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Powers and Perry

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SEE WHAT
THE CLIPPER,
BILLBOARD AND
TELEGRAPH
SAID

WITH
JAZZ BABIES

Germaine
and
Annetta
soubrette and
ingenue

LA PIERRE SISTERS

doing
French Singing
and Dancing
Specialty with
Town Scandals

JACK **LaMONT** AND **FUQUAY** JACK

FEATURED
WITH
BAND
BOX
REVUE

First season
in burlesque
late with
Fanchon and Marco
Show

PHYLLIS CARSETH

Youngest
Prima Donna
in burlesque with
Jules Michael
Runaway Girls

DANCER

Florence De Vere

WITH
J. HERBERT
MACK'S
MAIDS OF
AMERICA

THE
STUTTERING
HIT OF
TEMPTATIONS
1922

JOE YULE

SIGNED FOR
THREE YEARS
MY SUCCESS DUE
TO DON CLARK

NOW TOURING
WITH
HELLO
JAKE
GIRLS

JOHNNY WALSH and CHARLIE TAYE
Characters and Juvenile "Patay"

WATCH US GROW

DOING OUR
DANCING
SPECIALTY

SOUBRETTE?
INGENUE??
PRIMA DONNA???
WHAT AM I???

LOUISE WRIGHT

SEE ME
AND JUDGE
FOR YOURSELF
IN "HELLO,
GOOD TIMES"

INGENUE
LEADS

DOING
SPECIALTY ALSO

PEACHES PONTON

WITH
LAUGHIN'
THRU

NEW TO
BURLESQUE
BUT
WATCH
ME GROW

JACK CARLSON

JUVENILE

WITH
SMILES
AND
KISSES

H. E. (HAPPY) RAY

A New Blackface in Burlesque, But Not a New Blackface

With PELL MELL

EUGENIA **DAILEY TWINS** EVELINE

Doing singing and dancing specialty with Frances Furr and her Pantomimes

PRINCESS LIVINGSTON

SOUBRETTE

SMILES AND KISSES

VAUDEVILLE BILLS

(Continued from page 21)

BROOKLYN, N. Y.

Rivers (Second Half)—Crawford & Broderick—Little Cottage—Morrissey & Young—Geo. N. Brown—Spider's Web.

Prospect (Second Half)—Dotson—Wm. & Joe Mandell—Owen McGivney—B. & B. Wheeler.

Greenpoint (Second Half)—Flaherty & Storing—Smythe & James—Pressler & Klais.

Flatbush—Valerie Bergere—Healy & Cross—Lane & Harper—Ovando Bros.—Four Mortons.

Far Rockaway (Second Half)—Miss Juliet—Sandy Shaw—Margaret & Alvarez—Holbrook Blinn & Co.

Henderson's, Coney Island—Cecil Weston Co.—Stars of Record—Fields & Fink—Valda Co.

ALLENTOWN, PA.

Orpheum (Second Half)—Maggie Clinton & Partner—Chas. Sweet—Tinley Review—Jean Grantee Co.—White, Black & Useless.

ALTOONA, PA.

Castleton & Mack—Eadie & Ramsden—Marriage vs. Divorce—McCormick & Winehill—Parisienne Trio.

Orpheum (Second Half)—Frank Work Co.—Coombe & Nevins—Jack Kennedy Co.—Saxton & Farrell—Reynolds & Donegan.

ASBURY PARK, N. J.

(Second Half)—Morton & Brown—El Cleave—Marie & A. Clark—Denno Sisters, Thibault & Cody.

AUBURN, N. Y.

Jefferson (Second Half)—Stanley & Dorman—Mattie Lippard & Co.—Reilly, Feeney & Reilly—Sager Midgley Co.

BANGOR, ME.

Bijou (Second Half)—F. & C. LaTour—Lucille DuBois—Resser & Irwin—Prince Cheryl—Stone & Hayes—Hedley Trio.

BAYONNE, N. J.

(Second Half)—Jahrl & George—Reccoro & Brown—Gilfoyle & Lang—The Diamonds—Four Phillips.

BINGHAMTON, N. Y.

(Second Half)—Howard & Nichols—North & South—Jean Sothen—Dalton & Craig.

BOSTON, MASS.

Boston—Monroe & Grant—Lehr & Kennedy—Cook & Oatman—Howard & Lewis—Melody & Steps.

Howard—Libonati—Brown & Barrows. Scollay Square—Barto & Melvin—Story & Clark—Emerald Revue—Van & Vernon—Mildred Andre & Girls.

Washington St.—Helva Sisters—Whalen & McShane—In the Subway—Three Lordons—Annette.

BRADFORD, PA.

(Second Half)—Lew Hoffman—John Geiger—Burns & Francis—Dan Fitch's Minstrels.

BROCKTON, MASS.

Strand (Second Half)—Wilson & Wilson—Reed & Selman—Bison City Four—Lorenberg Sisters & Neary.

CAMBRIDGE, MASS.

(Second Half)—Boy & Boyer—Millicent Flower—Are You Married?—Elliot & LaTour—Creations.

CANTON, O.

Lew Wells—Cooper & Lacey—Salle & Robles—Gladys Delmar Boys—Pinto & Boyle—Henodde Troupe.

CHESTER, PA.

(Second Half)—Harry Tuda—Haley Sisters—Waldron & Watson—Nan Francis—Rubeville.

CLARKSBURG, W. VA.

(Second Half)—E. & M. Ross—Ahearn & Peterson—Caesar Rivoli—Canton Five.

EASTON, PA.

Able Opera House (Second Half)—Bird Children—Burns & Wilson—Van & C. Avery—Jans & Whalen—Curio Shop.

ELMIRA, N. Y.

(Second Half)—Murray & Alma—Donna Darling Co.—Pietro.

FAIRMONT, W. VA.

(Second Half)—Favorites of Past—Nell O'Connell—Three Falcons.

FALL RIVER, MASS.

Empire (Second Half)—Western & Marion—Faber & Burnett—Allman & Howard—Bally Hoo Trio.

FITCHBURG, MASS.

Cummings (Second Half)—Carmen Ercole—Snow & Narine—J. & H. Shields—B. & J. Creighton—Class, Manning & Class.

FREEPORT, N. Y.

(Second Half)—Bob Albright Co.—Maurice Diamond Co.

GLOVERSVILLE

(Second Half)—Arthur Whitelaw.

GREENSBURG, PA.

(Second Half)—Helene Miller—Jones & Ray—Girl in Moon—Mullen & Francis—Kara.

HARRISBURG, PA.

Majestic (Second Half)—Castleton & Mack—Eadie & Ramsden—Bosnian White—Herbert Ashley Co.—Parisienne Trio.

HAVERHILL, MASS.

(Second Half)—Little Yoshi Co.—Orren & Drew—Morgan & Moon—Wyoming Duo.

HAZELTON, PA.

(Second Half)—Miss Ioleen—Wells & Burt—El Cleave—Elita Barcia Co.

HOLYOKE, MASS.

(Second Half)—Frank Wilson—Mason & Gwynne—Harry Slatko Co.—Bloom & Sher—Gralor & Lawlor.

ITHACA, N. Y.

(Second Half)—The Baites—Mattie Lippard—Western Days—Moran & Mack.

JAMESTOWN, N. Y.

(Second Half)—McLynn & Sully—Burke, Barton & Burke—Holmes & Hollister—Clare & Fraser—The Wife Hunter.

JERSEY CITY, N. J.

Yates & Carson—Nat Jerome Co.—Frank Bush—Edwards & Beary—Leigh & Grace.

LANCASTER, PA.

(Second Half)—Saylor Sisters—Jas. Cullen—Marriage vs. Divorce.

LAWRENCE, MASS.

Empire (Second Half)—Bradford & Scully—Macon & Reading—Macart & Bradford—Lew Wilson—Noel Lester Co.

LEWISTON, ME.

Musio Hall—Dorothy Ramer—Barrett Bros.—Sampson & Douglas—Winton Bros.

LONG BRANCH, N. J.

(Second Half)—Valda Co.—Bobby Randall—Marie Gasper Co.—Black, White & Useless.

LYNN, MASS.

Olympia (Second Half)—Brent Hayes—Travers Douglas Co.—Kenny & Hollis.

MANCHESTER, N. H.

Palace (Second Half)—Mazie Lunette—Glenn & Richards—Gerald Griff & Co.—Shone & Squires—Rose Revue.

MEADVILLE, PA.

(Second Half)—Wm. Edmonds Co.—Taylor & Bobbie—Ed Morton—Clown Review.

MIDDLETOWN, CONN.

(Second Half)—Ziska—Morton & Brown—Frank Bush—Eddie Foy & Family.

McKEESPORT, PA.

(Second Half)—Brown & Demont—Henry's Melody Six—Alf Grant—Flying Henrys.

NEW BEDFORD, MASS.

(Second Half)—Louise & Mitchell—Jerry Jarnagin—Stanley & Birnes—Hazel Green Co.—Polly Moran—Maurice Golden Co.

NEW BRITAIN, CONN.

(Second Half)—Seven of Hearts—Smith & Nash—Ruth Davis.

NEW BRUNSWICK, N. J.

State (Second Half)—Spanish Goldins—Eisie White—Circumstantial Evidence—Duffy & Sweeney—Stanley & Hughes.

NEW LONDON, CONN.

(Second Half)—De Witt & Robinson—Girle & Dandies—Lew Brice—Reiffaugh Co.

NEWPORT, R. I.

(Second Half)—Keith & Kernan—Dong Fong Gue—Two Rosellas—Geo. Morton—Four Tamakia.

ONEONTA, N. Y.

(Second Half)—Frank & E. Carmen—Mabel Bosthof—Gene Oliver Trio.

PASSAIC, N. J.

(Second Half)—John LeClair—Black & O'Donnell—Edith Day Capes Co.—Langan & Haney—Lieut. Thetion Co.

PATERSON, N. J.

(Second Half)—Four Black Eyed Susans—Frank Farron—Bedford & Winchester.

PAWTUCKET, R. I.

(Second Half)—Greenwich Villagers—Princeton & Watson—The Duponts.

PHILADELPHIA, PA.

Keyatone—Carpos Bros.—Combe & Nevins—Manning & Hall—Nixon & Sans—Fred V. Bowers Co.—Germantown—Rekoma—Knapp & Cornalla—De-



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Wm. Penn (Second Half)—Golden Gate Three—Marva Rahn—Sylvester Family—Haynes & Beck—Wilbur Sweetman Co.

PITTSBURGH, PA.

Garland & Smith—Lee & Valere—Davis Bros. & Tanean—Peggy Brooks—Just Girls—Chapman & Ring—Kennedy & Davies—Radium Visions.

PITTSFIELD, MASS.

(Second Half)—Elsie White—Adams & Morin—Mack & Stanton—Golden Showers.

READING, PA.

(Second Half)—J. Rosmond Johnson Co.—Ecko & Kyo—Gene Morgan—Bushman & Bayne.

SARATOGA, N. Y.

(Second Half)—Yakazawa Japs—Princeton & Edwards.

SHENANDOAH, PA.

(Second Half)—Lighttower & Jones—Mildred Parker—Cliff Nazario Co.—The New Doctor.

STAMFORD, CONN.

(Second Half)—Ziska—Norton & Brown—Frank Bush—Eddie Foy & Family.

STEUBENVILLE, O.

(Second Half)—Collier & DeWald—Eddie White—Flashes from Songland—Mack & Gladys Verga—Jack Martin Co.

SYRACUSE, N. Y.

(Second Half)—King Bros.—Mattie Lippard Co.—Grey & Old Rose—Jas. J. Morton—Reilly, Feeney & Reilly—Sager Midgley Co.

TRENTON, N. J.

(Second Half)—Three Whirlwinds—Al Carp—Franklyn Farnum Co.—Kavanaugh & Everett.

UNIONTOWN, PA.

(Second Half)—Thomas & Frederick Sisters—Frank Salero—Keene & Williams—Freda & Anthony—White Bros.

UTICA, N. Y.

Colonial (Second Half)—Paynton & Ward—Sully & Thomas—Joe Darcy.

WHEELING, W. VA.

(Second Half)—Homer Romaine—McCormick & Winehill—James & E. James—Sidney & Grant—Dolly Davis Revue.

WHITE PLAINS, N. Y.

(Second Half)—Fields & Harrington—Milloy & Connerly.

WILMINGTON, DEL.

(Second Half)—Geo. & B. Perry—Kelly & Drake—Desso Retter—Clifton & DeRex—Chung Hua Four—Macabna Co.

YORK, PA.

Opera House (Second Half)—Downey & Claridge—Barrett & Farnum—Nellie V. Nichols Co.—H. & E. Sharrock.

YOUNGSTOWN, OHIO

(Second Half)—Carter & Cornish—Chas. Keating—Loray—Princeton & Watson.

ATLANTA AND BIRMINGHAM

Sultan—Countess Verona—Thornton & Squires—Joe Bennett—Rasso & Company.

BIRMINGHAM AND ATLANTA

The Loreys—Dore Sisters—Babers—Gilbert Wells—Marie Cavanaugh & Co.

BATON ROUGE AND SHREVEPORT

Frank J. Sidney & Co.—Fred Hughes & Co.—Forre & Williams—Wylie & Hartman—Venetian Five.

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MOBILE AND NEW ORLEANS

The Belldays—Phil Davis—Grace Nelson & Co.—Marks & Wilson—Kalulahi's Hawaiians.

NASHVILLE AND LOUISVILLE

Selbini & Albert—Arthur Lloyd—Donovan & Lee—Sharkey, Roth & Hewitt—H. Gilmore & Gira.

LOUISVILLE AND NASHVILLE

Ann Gray—Walters & Gould—Ruby Raymond Trio—Roger Gray & Co.—Harvard, Winifred & Bruce.

JACKSONVILLE AND SAVANNAH

Tyler & St. Claire—Dillon & Milton—Annabelle—Brady & Mahoney—Toto, Hammer & Co.

(Continued on page 27)

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DAVE and DORE

IN MUSIC AND NATIVE DANCES

WITH BILLY K. WELLS' BUBBLE BUBBLE

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PRINCESS DOVEER? IF NOT,
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ANNA

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Producing Principal Comedian and Dancing Ingenue Soubrette with Broadway Belles

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THE WHISTLING GIRL INGENUE—TALK OF THE TOWN DIRECTION—IKE WEBER

BERT AND PAULINE HALL

Direction
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PRODUCING STRAIGHT MAN

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AL BELASCO

Singing and Dancing Juvenile—Also Doing Saxophone Specialty. With Laughin Thru of 1922.

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Juvenile and Characters. Also Doing Tramp Comedy Specialty

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JIMMIE ELLIOTT

STRAIGHT MAN

ON HIS TOES ALL THE TIME

LID LIFTERS

EMMA KOHLER

PRIMA DONNA

LID LIFTERS

Frank Mallahan

SAD MAN FROM THE WEST—WITH "SLIDING" BILLY WATSON BIG FUN SHOW

DOLLY LEWIS

SOUBRETTE

SMILES AND KISSES

DUTCH COMIC

NEW ACTS

ORIGINAL PIANO THREE

Theatre—Hamilton.
Style—Piano novelty.
Time—Fourteen minutes.
Setting—Two (Special)

George Dilworth, Edgar Fairchild and Herbert Clair compose "the original piano three," and were recently with George White's "Scandals," which fact is announced before the act begins by a film announcement thrown on the screen. When these boys took the billing of "original," they didn't exaggerate on what they were going to offer in the least, for they have one of the best novelties we have seen in vaudeville in a long time, and what makes their act all the more effective, is the orchestra craze now in vogue.

They appear before a pink "cyc" set in "two." Three special baby grands are used, so made that a mirror covers the entire length of the fall-board on each piano, and electric lights, concealed in the top of the fall-board, keeps the hands of each player featured for the eyes of those in the audience to concentrate on, and the mirrors serving to reflect their movements to those seated on one side of the house.

Their repertoire has been very well selected, and effectively arranged. They use one classic, and offer popular numbers for the rest of their numbers, opening with the concert selection. All of the "breaks" used at the end of each number are novel, and sure-fire. At this house, in closing the show, the audience applauded into the showing of the motion picture, insisting on an encore. They make an offering which can hold a feature spot on any bill. G. J. H.

ADAMS AND ROBINSON

Theatre—Twenty-third Street.
Style—Songs and dances.
Time—Fifteen minutes.
Setting—Special. Piano, in "one."

This offering is contributed by two neat-appearing negroes, with one doing the accompaniment on the piano. The singer opens with a lively published number, going into a dance. They follow with a duet, with the dancer doing a soft-shoe "bit." The pianist gives a concert interpretation of "Humoresque," jazzing it up for a finish. Another published number and a lively buck and wing dance provide the desired finish. E. J. B.

ALMA ADAIR

Theatre—Coliseum.
Style—Singing.
Time—Fourteen minutes.
Setting—In one (special).

Alma Adair was recently prima donna with the current "Passing Show of 1922" playing at the Winter Garden. For her vaudeville offering she is assisted by a pianist, who also does some song bits in solo and duo with her. Miss Adair makes her appearance before a special blue drop in off, attired in a becoming gown of blue, and being an attractive blonde, secures the good favor of the audience on her entrance with her appearance.

Her repertoire ranges from the semi-classical to the popular published type of numbers, consisting mostly of the latter. After singing three numbers she exits for a change, while the pianist does a comedy lyric number. Miss Adair reappears and looks so much more charming in a very pretty gown of white, of that type which is dainty and expensive looking, without being "loud."

The golden-haired prima donna possesses a more than pleasing soprano, and uses it to excellent results. Her enunciation is especially good. She'll fit into any bill comfortably. G. J. H.

HAZEL GREEN AND CO.

Theatre—Franklyn.
Style—Singing and orchestra.
Time—Eighteen minutes.
Setting—In three (special).

Six men support Hazel Green in her new act, the sextette composing an orchestra and specialty artists. Miss Green also departs from the ordinary routine, by playing one of the instruments, in addition to singing. This is a bit in which she handles the cornet as effectively as any jazz wind-blower could.

The entire repertoire of the act, with the exception of a violin solo, consists of popular published numbers, most of which are played by the orchestra while Miss Green makes several changes. She essays four numbers vocally, and uses the cornet for the encore bit. The violinist rendered "Eli-Eli" for his solo, playing it well. One of the musicians also appeared to good advantage with some dance bits, which included impersonations of Frisco and of Pat Rooney. They went over nicely at this house when reviewed. G. J. H.

WENN MILLER

SINGING AND DANCING JUVENILE STRAIGHT WITH "HELLO, GOOD TIMES"

CHAS. I. LANE

WITH "RUNAWAY GIRLS"



Photo by Abbe

DUNCAN SISTERS

SAVANNAH AND JACKSONVILLE

Johnson & Baker—J. Hughes Duo—Herron & Gaylord—Emma Earl—Leona Hall's Revue.

TAMPA, FLA.

Francis & Wilson—Keltons—Sempel & Leonhardt Co.—Neil McKinley—Three Melvins.

CHARLESTON, S. C.

(First Half)—Worden Bros.—Rhodes & Watson—Miller & Fears—Jennings & Dorney—Gautier's Toy Shop.

COLUMBIA, S. C.

(Second Half)—Martell & West—Sisters Arnette—Clayton Drew Players—Duval & Symonds.

ROANOKE AND CHARLOTTE

Clown Seal—Coffman & Carroll—Eckert & Harrison—Bowers, Walters & Crocker.

CHARLOTTE AND ROANOKE

Valentine & Bell—Hibbitt & Malle—Little Jim—O'Brien & Josephine.

RICHMOND AND NORFOLK

Joe Armstrong—Martha Pryor & Co.—Reynolds & Donegan.

NORFOLK AND RICHMOND

Will J. Ward—Olcott & Mary Ann—Four Readers.

CHICAGO KEITH OFFICE

Week of November 27, 1922

CINCINNATI, OHIO

Palace—Toyland Follies—Thavma—Bob Ferns—Tom & Dolly Ward—Jada Trio—W. Mantley Co.

CLEVELAND, OHIO

Read's Hippodrome—Laurel Lee—Chas. Rogers Co.—De Noyer & Danie—Seattle Harmony Boys—Reynolds & White—Corridina's Animals.

CLINTON, IND.

Capitol (First Half)—Mason & Morris—Phesey & Powell—Van & Bell. (Second Half)—Grace Twins—The Leightons—Sawyer & Eddy.

CRAWFORDSVILLE, IND.

Strand (Second Half)—Oliver & Lee—Wilson Girls—Tulsa Sisters.

DAYTON, O.

Keith's (First Half)—Nakae Japs—Eddie Miller Co.—Dancing Humphreys—Van & Corbett—Stars of Yesterday. (Second Half)—Juggling McBanns—Waiman & Berry—Smith & Barker—Kelly & Pollock—Four Musketeers.

DETROIT, MICH.

La Salle Garden (First Half)—Royal Bros.—Babe & Tom Payne—S. & Harvey Everett—Karl

ONE DOLLAR

pays for MADISON'S BUDGET No. 12, containing an almost endless assortment of bright sure-fire monologues, acts for two males, and for male and female, parodies, 200 single gags, minstrel first parts with finale, a sketch for four people, a tabloid farce for nine characters, etc. Send orders to L. J. K. HEIL, Business Manager of MADISON'S BUDGET, 1652 Third Avenue, New York.

ROSETTA VIVIAN DUNCAN SISTERS

In "S' That's All Right!"

Direct from the London Pavilion. Celebrated International Sisters Stars, just back home from their London triumph, in a cycle of favorite songs, are now playing their third consecutive week at the PALACE THEATRE, N. Y., prior to their appearance in the Sam Harris production of the "Heavenly Twins," a new piece in which they are to be starred.

VAUDEVILLE BILLS

(Continued from page 25)

Gardner. (Second Half)—Bell & Gray—Fagg & White—Dancing Humphreys—Laurie Ordway.

EVANSVILLE, IND.

Victory (First Half)—Yokohama Boys—Tints & Tones—Bert Howard—Dave Harris Band. (Second Half)—Gladys Green—F. & Ethel Halls—Herbert Lloyd Co.—Hayes & Field—Harris Band.

FT. WAYNE, IND.

Palace—Royal Sidneys—Dougal & Leary—Lloyd & Goode—Three Kubns—Babe & Tom Payne—S. & Harvey Everett.

FLINT, MICH.

Palace (First Half)—Hollins Sisters—Fagg & White—Around the Map—Ray & Edna Tracy—Sullivan & Myers—Lucy Bruch. (Second Half)—Pepple's Novelty—Karl Gardner—McDonald Three—Twins.

INDIANAPOLIS, IND.

Palace—Musical Hunters—Vernon—Coley & Jason—"Young America"—Lambert & Fish—G. Austin Moore—K. T. Kuma Co.

KALAMAZOO, MICH.

Regent (First Half)—Vallal & Zermaline—McFermott & Vincent—Octavia Handworth Co.—Three White Kubns—Three Weber Girls. (Second Half)—Cortez & Ryan—Arthur De Voy Co.—Four of Us—Zeno, Moll & Carl.

KOKOMO, IND.

Strand (First Half)—Sawyer & Eddy—Mack & Mabelle—The Leightons—Cornell & Faye Sisters. (Second Half)—Royal Sidneys—Dougal & Leary—Burnum.

LANSING, MICH.

Regent (First Half)—Cross & Santoro—Daly & Burch—Johnson Bros. & Johnson—Hugo Lutgens—Rainbow End. (Second Half)—Vallal & Zermaline—McFermott & Vincent—Octavia Handworth Co.—Leo Haley—Three Weber Girls.

LEXINGTON, KY.

Ben Ali (First Half)—Juggling McBanns—Daniel & Walters—Smith & Barker—Kelly & Pollock—Norris Polles. (Second Half)—Chas. Wilson—Nakae Japs.

LIMA, O.

Faurot—Le Velos—Glanville & Sanders—Seamon Conrad Co.

MUSKEGON, MICH.

Regent (First Half)—Althea Lucas Co.—4 of Us—J. & G. O'Meara. (Second Half)—Jessie Miller—Hollins Sisters—Johnson Bros. & Johnson.

PADUCAH, KY.

Orpheum (First Half)—Agrest & Paulette—Larry Comer—Marston & Manley—Herb Lloyd Co. (Second Half)—Law Sully—Phesey & Powell—Whitefield & Ireland.

RICHMOND, IND.

Murray (First Half)—Wilson Sisters—Oliver & Lee—Burnum. (Second Half)—Yokohama Boys—Mack & Mabelle—Bert Howard—P. Grenados Co.

SAGINAW, MICH.

Jeffers—Strand (First Half)—Jessie Miller—Pepple's Novelty—"Twins"—Harry Gilbert—McDonald Three. (Second Half)—Lucy Bruch—B. & Emma Dean—Sullivan & Myers.

TERRE HAUTE, IND.

Liberty—Tulsa Sisters—Ash & Franks—"Runaways."

WESTERN VAUDEVILLE

Week of November 26, 1922

CHICAGO, ILL.

Majestic—Joe Melvin—Kingston & Ebner—Mantell's Mankins—Evelyn Phillips & Co.—Murray Kissen & Co.—Harry Van Fossen—Bluebird Revue.

American (First Half)—Gibson Sisters & Co.—Joe & Clara Nathan—Pigs is Pigs—Billy Walsh—Chapman's Highlanders. (Second Half)—Princess Leona—Helen Pingree.

Lincoln (First Half)—Princess Leona—Swift & Dalley—Valentine Fox & Co.—Maxfield & Golsen—Natalie Harrison & Co. (Second Half)—Henry Antrim & Co.—Mumford & Stanley—Chapman's Highlanders.

Kedzie (First Half)—Melnotte Duo—Leo Haley—Arthur Devoy & Co.—Mills & Duncan—Four Erettos. (Second Half)—Paul Rahn & Co.—Barry & Layton—Natalie Harrison & Co.

ABERDEEN, S. D.

Orpheum—Fenwick Girls—Paul & Mignon—Kelly & Kozie—Ankar Trio.

BLOOMINGTON, ILL.

Majestic (First Half)—Gabby Bros.—Creedon & Davis—Ethel Parker & Boys. (Second Half)—Grant & Wallace—John & Winnie Hennings—Carl Rosini & Co.

CEDAR RAPIDS, IOWA

Majestic (First Half)—Chas. & Helen Polly—Jim & Gladys Guilfoyle—J. C. Lewis, Jr. & Co.—Dave Roth—Shadownland. (Second Half)—Brockman & Howard Co.—Zelaya—Maxfield & Golsen—Four Erettos.

CENTRALIA, ILL.

Grand—Fitzgerald & Carroll—Freer, Baggott & Freer.

CHAMPAIGN, ILL.

Orpheum (Second Half)—Mason & Morris—Stanley Doyle & Reno—Tyler & Crolius—Paul Decker & Co.—Harry Gilbert—Gene & Mignon.

DAVENPORT, IOWA

Columbia (Second Half)—Chas. & Helen Polly—Chadwick & Taylor—Jas. & Gladys Guilfoyle—Hubert Dyer & Co.

DUBUQUE, IOWA

Majestic (First Half)—Hubert Dyer & Co.—Chadwick & Taylor—Morgan & Woolley Co.—Mumford & Stanley—Bravo, Michelini & Trujillo. (Second Half)—Davis & Bradner—J. C. Lewis, Jr. & Co.—Shadownland.

ELGIN, ILL.

Rialto (First Half)—Reeman & Grace. (Second Half)—Melnotte Duo—Mills & Duncan—Songs & Scenes.

FARGO, N. D.

Grand (First Half)—Fenwick Girls—Paula & Mignon—Kelly & Kozie—Ankar Trio. (Second Half)—Maddie De Long—Barley & Porter—Five Ballots.

GALESBURG, ILL.

Orpheum (First Half)—Page & Green—Tonia Grey & Co.—Henry Catalano & Co. (Second Half)—Kinzo—Bennett & Lee—Carnival of Venice.

GRAND FORKS, N. D.

Orpheum—Robt. Henry Hodge & Co.—John Neff—Royal & Valentine.

GRAND ISLAND, NEBR.

Majestic (First Half)—Dressler & Wilson—Clark & Manning—Hardy Bros. (Second Half)—Ines Hanley—Harry Garland—Skelly Helt Revue.

GREEN BAY, WIS.

Orpheum—Carney & Rose—Percival Noel & Co.

JOLIET, ILL.

Orpheum (First Half)—Bobby Jackson & Co.—Four Casting Campbells.

JOPLIN, MO.

Electric (First Half)—Seymour & Jeanette—Naio & Rizzo. (Second Half)—Jason & Harrigan—Harris & Lyman.

KANSAS CITY, KAN.

Electric (First Half)—Lombard & Coari Co.—Bell & Le Claire. (Second Half)—Bertram & Andes—Kane, Morey & Moore.

KANSAS CITY, MO.

Globe (First Half)—The Postos—Al & Mabel Joy—Three Romano Sisters—Leighton & Du Ball—Stone's Novelty Boys. (Second Half)—Granville & Fields—Le Hoen & Du Preece—Seymour & Healy.

Main Street—Madame Hermann—Don Quixote & Co.—Jarvis & Harrison—Vera Gordon—Christie & Bennett—Al Moore & His U. S. Jass Band.

LEAVENWORTH, KANS.

Orpheum—Kane, Morey & Moore—Granville & Fields—Le Hoen & Du Preece—The Volunteers—Snow & Sigworth.

LINCOLN, NEBR.

Liberty (First Half)—Hardy Bros.—Moran Sisters—Pantheon Singers—Dave Manley—Seymour & Healy. (Second Half)—Moshier & Muffs—Clark & Manning—Morgan & Woolley Co.—Leighton & Du Ball—Five Patrowars.

MADISON, WIS.

Orpheum (First Half)—Dave Winnie—Harvey, Heney & Grace—Brazilian Hellcats—Bob Murphy & Co.—Cook, Mortimer & Harvey. (Second Half)—Werner Amoros Trio—Dave Ferguson & Co.—Ishikawa Bros.

MILWAUKEE, WIS.

Majestic—Will Morris—Al Lester Co.—Lillian Gonne & Co.—Cleveland & Dowry—Billy Gerber Revue—Roy La Pearl—Billy Beard—Crystal, Bennett & Co.

MINNEAPOLIS, MINN.

Seventh Street—Hill & Quinnell—Zack & Randolph—Villani & Villani—Bobby Henshaw—Geo. Lovett & Co.—Will & Mary Rogers.

NORFOLK, NEBR.

New Grand (First Half)—Seymour & Healy—Dave Manley—Five Patrowars. (Second Half)—Hibbert & Nugent.

OMAHA, NEBR.

Empress (First Half)—Roshier & Muffs—Bertram & Andes—Harry Garland. (Second Half)—Hardy Bros.—Dave Manley—Pantheon Singers.

(Continued on page 29)

EARLE AND MULLEN

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Direction Paul Durand

PLAYING B. F. KEITH CIRCUIT

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[THAT TODDLING TOWN]
FRED FISHER, Inc.

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NEW CATCH LINES
New York City

PROTESTING U. S. ORCHESTRAS

The influx of American orchestras into England has aroused the ire of British musicians and the British press. Several of the newspapers have had stories and editorials on the subject and take the attitude that the combinations from the United States are depriving Englishmen of what is rightfully theirs. In a recent issue of the Westminster Gazette, the following item appeared:

"The importation of alien bandmen into London hotels and dance halls, while many British players, equally good musicians, are unable to obtain engagements and are compelled to draw the 'dole,' was the subject of a strong protest by C. Jesson, M. P., on Saturday. 'American musicians,' he declared in an interview, 'dodge the Aliens' Restriction Act by posing as tourists, although frequently they have contracts in their pockets when they land.

"Many are highly paid and some get as much as 60 pounds a week. Our men would be glad to do the work much more cheaply, but their applications are not considered. We have the finest instrumentalists in the world.

"I have asked questions in the House, but the official view is that there is not a great influx of these foreigners. We say there is and that things are getting worse!"

The above shows the English viewpoint on American orchestras, subject, of course, to the usual exaggeration and flag-waving of the politician. Much of his invective is caused by the wide publicity attending the engagement of the two Specht orchestras at present playing in London, one at the "Trocadero" and the other at the "Royal Palace Hotel." These are not the only American combinations playing in London by any means. A man, closely in touch with orchestras, both here and abroad, vouches for the statement that in England and on the continent at the present time there are at least fifty American combinations. These range all the way in size from six pieces to fifteen, and are featured in the particular hotel or restaurant they happen to be engaged by as an American importation.

Several people who have returned from abroad recently have told the writer that English musicians are absolutely unable to grasp the peculiarities of American syncopation. They may be excellent musicians, but they are unable to impart to their playing that distinctive something that makes the feet start to shuffle and the body to sway. Saxophonists of quality are especially rare in England, and, as this instrument is the first requirement of a modern dance orchestra, it will readily be seen that for England to compete with American jazz orchestras is out of the question.

A London hotel manager, when asked why he employed an American orchestra instead of a native combination, replied: "I have an American combination playing here because that is what my patrons want. Many of the people who come to this hostelry have been in the States lately and have acquired the liking for the American style of playing. These people impressed on me that fact that there was a radical difference between the way an American and a British orchestra would play the same tune. You have only to hear the boys inside play to see that these people are telling the truth. The answer, as I see it, lies in the fact that we have been doing a greatly increased business since we engaged this orchestra."

There are few, if any, musicians in American dance orchestras in England getting 60 pounds a week. There are several getting in the neighborhood of \$200, but these are mostly leaders. Several of the orchestras from the United States are

making records in England at present, and this is adding to their vogue, also to the income of the musicians.

According to the Aliens' Restriction Act, musicians whose services have been contracted for in advance are not allowed to enter the country. This clause is avoided by the importers of American orchestras in several ways. One is to have the combinations travel incognito and arranged themselves upon arrival. Another is to bring the combination over intact as a group of artists or performers. As a matter of fact, the American orchestras should come under the classification of performers and not contract musicians, as their work is different in many ways from that of the usual musician.

AMBASSADORS IN VAUDEVILLE

The Ambassador Orchestra, a ten-man combination now appearing in Keith vaudeville, has the peculiar distinction of being composed almost entirely of former Keith "pit" men. All of the men in this orchestra have worked under Mr. Lawton, dean of the Keith orchestra school. Seeing the success dance orchestras were making behind the footlights they got together and formed one of their own. A. Katzman was put in charge and does the conducting. All of the men are accomplished instrumentalists and some novel ideas in orchestrating are tried out. One of the features of the act is the rendition of "Comonostro," which causes a thunder of applause. Some fine comedy effects are employed in putting over "Floradora" with the saxophone donning a bonnet and playing the part of the pretty maiden on a soprano sax. The act is well staged and lighted and proves to be a show-stopper.

CARR HAS NOVEL ACT

Jimmy Carr, playing in Keith vaudeville, has one of the most finely staged acts of its kind on the stage. The setting is that of a waterfalls visible through two half opened golden gates. There is a fountain effect below the falls and the orchestra, of ten pieces, sit outside the gates. Through some mistake in billing the orchestra, on the advance sheets, was called Jimmy "Karr" and his Golden Gate orchestra, but he is programed as Jimmy Carr and the Strand Cascades Orchestra.

DONNELLY AT LARCHMONT

Harry Donnelly and his orchestra are now playing nightly at the Post Lodge, in Larchmont, N. Y., under the personal direction of W. T. Kirkeby, manager of the California Ramblers.

The personnel of the orchestra are: Al Wagner, sax, oboe, clarinet; Frank McNellia, cornet, sax and mellophone; Carl Loeffler, trombone, sax; Joe Orlando, banjo, violin and sax; Chas. Merritt, drums, and Harry Donnelly, piano.

YERKES IN VAUDEVILLE

Yerkes' Flotilla Orchestra opened last Saturday at the State Theatre, Minneapolis, for one week. The week of the 25th they appear at the Capitol Theatre, St. Paul, and on December 3 they open at the McVickers, the new Famous Players house in Chicago.

The orchestra was in New York for three days last week to make records for the Columbia, which will be out shortly as special releases.

ORCHESTRA NEWS

WHITEMAN FOR CHICAGO

Contracts were signed Friday which call for the appearance of Paul Whiteman and his Palais Royal Orchestra at the Trianon Ballroom in Chicago on the evening of December 5, and for five nights thereafter, at \$25,000 for the six nights. This sets a new high-water mark for salaries in the dance orchestra world, it being doubtful whether this mark will ever be reached again. Andrew Karzas, the owner of the Trianon, who is also the head of the Woodlawn Theatrical Enterprises, of Chicago, had been negotiating for Paul Whiteman for some time and finally a compromise was reached at the above figure.

The Trianon was constructed at a cost of \$1,200,000, and was founded on the idea that, while people of the better class will not go into a dance hall, they will go to a ballroom if the place is of sufficient beauty and is handled properly. Karzas claims that people go to the restaurants primarily to dance, but that this is impossible at most restaurants and cabarets because of the restricted floor space. The dance floor at the Trianon is 160 by 100 feet, but is so arranged that its immensity is not evident. The intimate idea is carried out as much as possible. The cost of the dance floor is \$37,000, and the tapestries on the walls cost approximately \$30,000.

The date that Paul Whiteman and his orchestra opens at Trianon, December 5, is the night of the annual Charity Ball, one of the big events of Chicago society. Mrs. Potter-Palmer is the prime mover in the affair this year, and Chicago has been flooded with publicity by those who have the event in charge, one of the big features being the engagement of Whiteman.

LANIN ORCHESTRA SCORES

Joe Lanin, whose orchestra has been playing at the Rosemont dance hall now for over a year, has built this combination up until it is now one of the finest dance orchestras in the city. It is a ten-man organization, one of the features being the special arrangements, all of which are made by Joe himself. His latest piece of work in this line is a truly wonderful arrangement of "Coal Black Mammy."

SANTLEY A FOOTBALL FAN

Lester Santley, orchestra manager for Leo Feist, Inc., has become a football fan, having seen practically every big game this season. He attended the Yale-Princeton game last Saturday, and sat on the side lines during the W. and J.-Lafayette, and Cornell-Dartmouth games. He is going to publish his own all-American team, founding his selections on the ability of the various university bands.

STODDARD IN VAUDEVILLE

Harry Stoddard and his orchestra are still playing in vaudeville besides their engagement at Shanley's. The combination is appearing at the Coliseum for the first half of this week and at the Jefferson the last half. Rose and Curtis are handling the orchestra during the vaudeville engagement and Jos. B. Franklin is Stoddard's personal representative.

YOUNG TO BOOK BARGY

CHICAGO, Nov. 18.—Beginning January 1st, Roy Bargy and His Victor Orchestra will not be booked by Edgar Benson. Ernie Young will direct the destinies of that organization instead.

LOPEZ IN NEW FIELD

Vincent Lopez and Harry Weber have incorporated under the name of Vincent Lopez Orchestra Enterprises. The corporation is under the laws of New York State and is capitalized at \$25,000. Weber is treasurer and general manager of the new concern, the purpose of which is to furnish dance orchestras to hotels and cabarets all over the country and to supply to other organizations the Lopez style of orchestrations, which are the work of J. Bodenwalte Lampe, who is under exclusive contract to Lopez.

Another purpose of the new combination is the outgrowth of Lopez's vaudeville engagement. They will furnish and supervise lighting effects for acts or productions and will also stage acts of the productions variety. The new firm has opened offices in the Palace Theatre Building.



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PROF. COPIES & ORCH. FREE. WILL ROSSITER, "The Chicago Publisher". 30 West Lake St., CHICAGO, ILL. No Branch Offices! Thank Heaven!

PEORIA, ILL.

Orpheum (First Half)—Grant & Wallace—Graduation Day—Zelaya—John & Winnie Hennings. (Second Half)—Gaby Bros.—Ethel Parker & Boys—Creedon & Davis—Stars of Yesterday.

QUINCY, ILL.

Orpheum (First Half)—Kinso—Bennett & Lee—Carnival of Venice. (Second Half)—Page & Green—Tonia Grey & Co.—Henry Catalano & Co.

RACINE, WIS.

Rialto—Selbini & Grovini—Grindell & Esther—Waldron & Winslow.

REDFIELD, S. D.

Lyric—Greenoff Duo—Hibbert & Nugent—Masco.

ROCKFORD, ILL.

Palace (First Half)—Werner Amoros Trio—Dave Ferguson & Co.—Ishikawa Bros. (Second Half)—Dave Winnie—Harvey, Heney & Grace—Brazilian Heiress—Bob Murphy & Co.—Cook, Mortimer & Harvey.

ST. JOE, MO.

Electric (First Half)—Miller & Rainey—Hughie Clark—Hal Yung Troupe. (Second Half)—Al & Mabel Joy—Moran Sisters—The Volunteers.

ST. LOUIS, MO.

Columbia (First Half)—Kennedy & Nelson—Draper & Hendry—Francis Ross & Du Ross—Dunley & Merrill. (Second Half)—Three Romanos—Echoes of Scotland.

Grand—Humberto Bros.—Milton & Lehman—Larimer & Hudson—Marsh & Williams—Broadway to the Bows—Stranded—Senator Murphy—Demaria Five.

Rialto (First Half)—Stanley, Doyle & Reno—Whitfield & Ireland—Mrs. Eva Fay—Stan Stanley & Co.—Six Hassans. (Second Half)—Mrs. Eva Fay—Four Camerons—Bekef Dancers.

SIoux CITY, IOWA

Orpheum (First Half)—The Herberts—Jessie Reed—Anderson & Burt—Al K. Hall & Co.—Hanako Japs. (Second Half)—The Halkings—Dave Roth—Dorothy Sadler & Co.—Hector.

SIoux FALLS, S. D.

Orpheum (First Half)—The Halkings—Driscoll, Long & Hughes—Five Patrowars. (Second Half)—Bravo Michelini & Trujillo—Briscoe & Austin—Masco.

SOUTH BEND, IND.

New Palace (First Half)—Sherman, Van & Hyman—Songs & Scenes—Moore & Kendall. (Second Half)—Mowatt & Mullen—Valentine Vox & Co.—Lloyd & Goode—Rainbow's End.

SPRINGFIELD, ILL.

Majestic (First Half)—Brosius & Brown—Francis & Marsell—Sherlock Sisters & Clinton—Waliser & Dyer—Farnell & Florence—Manicure Shop. (Second Half)—Lloyd Nevada & Co.—Marc McDermott & Co.—Duval & Symonds—Bernivici Bros.—Casting Campbells.

SPRINGFIELD, MO.

Electric (First Half)—Jason & Harrigan—Harris & Lyman. (Second Half)—Nalo & Rizmo—Seymour & Jeannette.

TERRE HAUTE, IND.

Hippodrome (First Half)—Lloyd Nevada & Co.—Mowatt & Mullen—Tyler & Crolius—Marc McDermott & Co. (Second Half)—Moore & Kendall—Henry Margo—Stan Stanley & Co.—Six Hassans.

TOPEKA, KANS.

Novelty (First Half)—Granville & Fields—Le Hoen & Du Preece—The Volunteers—Snow & Sigworth—Kane, Morey & Moore. (Second Half)—Dressler & Wilson—Bell & Le—Claire—Lombardi & Coari Co.—Hughie Clark—Stone's Novelty Boys.

MARCUS LOEW CIRCUIT

Week of November 27, 1922

NEW YORK CITY

American (First Half)—Gein & Rittley—Savoy & Cappa—Zuthus—Gary & Baldi—Syncopated Seven—Jeanne LaCrosse & Co.—Ethel Roseman & Co.—Fisher & Sheppard—Leach LaQuinlan Trio. (Second Half)—Allan & Canfield—Pickard's Seals—Benny, Harrison & Co.—Camla & Co.—Brennan & Wynne—Tom Martin & Co.—Smith & Troy—Burrell Bros.

State (First Half)—Pickard's Seals—Jerome & France—Cameron & O'Connor—Creole Cocktail—Eddie Foyer—Eleanor Pierce & Co. (Second Half)—Mack & Brantley—Katherine Murray & Co.—Eddie Foyer—Alexander Opera Co.

Victoria (First Half)—Jean & Jacques—Hope Vernon—When We Grow Up—Matthews & Ayres—Boys of Long Ago. (Second Half)—Cliff Bailey Duo—Bert & Lottie Walton—Barwell, Mayo & Renstrom—Quinn & Caverly—Dance Creations.

Avenue B (First Half)—Van & Emerson—Henry & Adelaide—LeRoy & Mabel Hart—Primrose Minstrels. (Second Half)—Upside Down Minstrels—Gulport & Brown—Andy & Louise Barlow—Eddie Clark & Co.—Dolly's Doll.

VAUDEVILLE BILLS

(Continued from page 27)

Boulevard (First Half)—Lucy Gillette & Co.—Bardwell, Mayo & Renstrom—Browning & Davis—Bits of Dance Hits. (Second Half)—McCormack & Begay—Hope Vernon—Ryan & Lee—Prevost & Goelet.

Orpheum (First Half)—Roma Duo—Katherine Murray & Co.—Pete Curley Trio—Roeder & Gold—Follies. (Second Half)—Bader, LaVelle Troupe—Alton & Allen—Kimberley & Page—Wilson & McAvoy—Follies.

Lincoln Sq. (First Half)—Cliff Bailey Duo—Leonard & Culver—In Wrong—Quinn & Caverly—Amata. (Second Half)—Zuthus—Jerome & France—Roberts & Boyne—Tillyou & Rogers—Creole Cocktail.

Delaney St. (First Half)—Prevost & Goelet—Bert & Lottie Walton—Art Smith—Kimberly & Page—McCormack & Irving—Four Smiletta Sisters. (Second Half)—Gein & Rittley—Charlotte Meyers—McKenna, Banks & Co.—Frank Stafford & Co.—Gary & Baldi—Leach LaQuinlan Trio.

Greeley Sq. (First Half)—Burrell Bros.—McCormack & Begay—Benny Harrison & Co.—Frank Stafford & Co.—Smith & Troy—Camla & Co. (Second Half)—Willie Karbe & Co.—Ben Lynn—Holden & Herron—Roeder & Gold—Bits of Dance Hits.

National (First Half)—Melroy Sisters—Ben Lynn—Guy Weadick & Co.—Ryan & Lee. (Second Half)—Stanley, Trip & Mowatt—Jeanne LaCrosse & Co.—Ethel Roseman & Co.—Cameron & O'Connor.

BROOKLYN, N. Y.

Palace (First Half)—Manillo—Gulport & Brown—Eddie Clark & Co.—Chas. F. Seamon—Dolly's Doll. (Second Half)—DeLyons Duo—Ray Morrell Trio—Alva DuRoss & Co.

Warwick (First Half)—Ed. Gingras & Co.—Evans & Babbette—Andy & Louise Barlow—Ray Morrell Trio—Morin Sisters & Co. (Second Half)—Van & Emerson—Leonard & Culver—Frank Mulane—Grace & Holly DeBiers Co.

Fulton (First Half)—Bader LaVelle Troupe—Lee Mason & Co.—Holden & Herron—Wilson & McAvoy—Baraban, Grohs & Hall. (Second Half)—Manillo—Deon Sisters—In Wrong—Chas. F. Seamon.

Gates (First Half)—Maurice & Gille—Charlotte Meyers—Adler & Dunbar—Tillyou & Rogers. (Second Half)—Three Odd Chaps—Guy Weadick & Co.—Ralph Whitehead—Jazz Jubilee.

Metropolitan (First Half)—Nestor & Vincent—Alton & Allen—Roberts & Boyne—Sally Fields—Jack Powell Sextette. (Second Half)—Lucy Gillette & Co.—Adler & Dunbar—Sally Fields—Baraban, Grohs & Hall.

Astoria (Second Half)—Gorgalis Trio—Melroy Sisters—Hart, Wagner & Ellis—Howard & White—McCormack & Irving—Primrose Minstrels.

BALTIMORE, MD.

Hippodrome—Bailey Bros.—Rainbow & Mohawk—Grey & Byron—Grant Gardner—Bothwell Brown & Bathing Beauties.

BOSTON, MASS.

Orpheum—Billy Kinkaid—Eckhoff & Gordon—Worth Wayton Four—Fox & Kelly—Thos. Potter Dunn—Greenwich Villagers.

BUFFALO, N. Y.

State—Gibson & Price—Newport, Stirk & Parker—Rodinoff—Dan Downing & Buddy—Dancing Shoes.

HOBOKEN, N. J.

Loew (First Half)—Lonnie Nace—Hughes & Pam—Frank Mullane—DeLyons Duo. (Second Half)—Watson's Dogs—Lee Mason & Co.—Eddie & Edith Adair—Heath & Sperling—Erford's Oddities.

LONDON, ONT.

Loew (First Half)—Holden & Graham—Mardo & Rome—Wm. Morrow & Co. (Second Half)—Bellis Duo—Stevens & Brunelle—Homer Lind & Co.

MONTREAL, CAN.

Loew—Walter Gilbert—Gordon & Delmar—Nevins & Gordon—Weber & Elliott—The Old Timers.

NEWARK, N. J.

Loew—Russell & Hayes—Miller, Packer & Reis—Headliners—Tower & Darrell—Cosmopolitan Dancers.

OTTAWA, ONT.

State—Ed. Hill—Dodd & Nelson—Arthur Jarrett & Co.—Helm & Lockwood Sisters—Joe Fauton & Co.

PROVIDENCE, R. I.

Emery (First Half)—Sgt. Ben. Franklin & Co.—Chad & Monte Huber—Tarsan. (Second Half)—Jim & Betty Page—Raymond & Stern.

SPRINGFIELD, MASS.

Broadway (First Half)—Jim & Betty Page—Raymond & Stern. (Second Half)—Sgt. Ben Franklin & Co.—Chad & Monte Huber—Tarsan.

TORONTO, ONT.

Loew—Jeanette & Norman Bros.—Mannal Romaine & Co.—Eddie Heron & Co.—Fraser & Bance—St. Clair Twins & Co.

WASHINGTON, D. C.

Loew—LaToy Bros.—Berdie Kraemer—Alice & Dorothy Morley—Paul Whiteman's Romance of Rhythm Orchestra.

SHUBERT VAUDEVILLE

Week of November 26, 1922.

Midnite Revels—New York—Central. Stolen Sweets—New York—Harlem Op. H. Facts and Figures—Brooklyn—Crescent. Spice of Life—Astoria—Astoria; Boro Park—Boro Park.

Travels of 1922—Newark—Shubert Vaudeville. Steppin' Around—Philadelphia—Chestnut St. O. H.

Gimme a Thrill—Washington—Belasco. Midnight Rounders—Altoona—Mishler; Zanesville—Weller; Wheeling—Court.

Frolics of 1922—Pittsburgh—Aldine. Weber & Fields—Cleveland—State. Nora Bayes & Co.—Chicago—Garrick.

Plenty of Pep—Cincinnati—Shubert. Hello, New York—St. Louis—Empress. Hello Everybody—Toledo, South Bend.

Success—Chicago—Englewood. Carnival of Fun—Detroit—Detroit O. H. Broadway Follies—Toronto—Princess.

Main Street Follies—Buffalo—Criterion. Echoes of Broadway—Open week.

Say It With Laughs—Worcester—Worcester, Fall River—Bijou.

Whirl of New York—Boston—Majestic. 20th Century Revue—Hartford—Shubert Grand (last three days).

BURLESQUE ROUTES

COLUMBIA CIRCUIT

American Girls—Gayety, Rochester, 20-25; Lyceum, Ithaca, 27; Lyceum, Elmira, 28; Stone, Binghamton, 29; Colonial, Utica, 31-Dec. 2. Big Jamboree—Gayety, Milwaukee, 20-25; Columbia, Chicago, 27-Dec. 2.

Billy Watson Beef Trust—Palace, Baltimore, 20-25; Gayety, Washington, 27-Dec. 2. Bon Tons—Casino, Philadelphia, 20-25; Palace, Baltimore, 27-Dec. 2.

Broadway Brevities—Empire; Toronto, Ont., 20-25; Gayety, Buffalo, 27-Dec. 2. Broadway Flappers—Stone Opera, Binghamton, 22; Colonial, Utica, 23-25; Gayety, Montreal, Can., 27-Dec. 2.

Bubble Bubble—Gayety, Pittsburgh, 20-25; Empire, Toledo, 27-Dec. 2. Chuckles of 1923—Casino, Boston, 20-25; Grand, Worcester, 27-Dec. 2.

Dave Marion's Own Show—Gayety, Buffalo, 20-25; Gayety, Rochester, 27-Dec. 2. Flashlights of 1923—Gayety, Kansas City, 20-25; open, 27-Dec. 1; Gayety, Omaha, Dec. 2-8.

Follies of the Day—Gayety, Detroit, 20-25; Empire, Toronto, Ont., 27-Dec. 2. Frank Finney Revue—Gayety, Omaha, 18-24; Gayety, Minneapolis, 27-Dec. 2.

Folly Town—Orpheum, Paterson, N. J., 20-25; Majestic, Jersey City, 27-Dec. 2. Giggles—Gayety, Washington, 20-25; Gayety, Pittsburgh, 27-Dec. 2.

Greenwich Village Revue—Lyric, Dayton, O., 20-25; Park, Indianapolis, O., 27-Dec. 2. Hello Good Times—Empire, Newark, 20-25; Orpheum, Paterson, N. J., 27-Dec. 2.

Sam Howe's Show—Gayety, Montreal, 20-25; Casino, Boston, 27-Dec. 2. Hippity Hop—Gayety, St. Louis, 20-25; Gayety, Kansas City, 27-Dec. 2.

Jimmy Cooper's Beauty Review—Gayety, Minneapolis, 20-25; Gayety, Milwaukee, 27-Dec. 2. Keep Smiling—Empire, Brooklyn, 20-25; Casino, Philadelphia, 27-Dec. 2.

Knick Knacks—Gayety, Boston, 20-25; Columbia, New York, 27-Dec. 2. Let's Go—Star and Garter, Chicago, 20-25; Empire, Newark, 27-Dec. 2.

Mimic World—Empress, Chicago, 20-25; Gayety, Detroit, 27-Dec. 2.

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Mollie Williams' Show—Columbia, New York, 20-25; Empire, Brooklyn, 27-Dec. 2.

Radio Girls—Colonial, Cleveland, O., 20-25; Lyric, Dayton, O., 27-Dec. 2.

Reeve's Show—Open, 20-25; Colonial, Cleveland, 27-Dec. 2.

Step On It—Open, 20-24; Gayety, Omaha, 23-Dec. 1.

"Sliding" Billy Watson, Fun Show—Cohen's, Newburg, N. Y., 20-22; Rialto, Poughkeepsie, 23-25; Casino, Brooklyn, 27-Dec. 2.

Social Maids—Grand, Worcester, Mass., 20-25; Hurtig & Semon's, New York, 27-Dec. 2.

Step Lively Girls—Columbia, Chicago, 20-25; Star and Garter, Chicago, 27-Dec. 2.

Talk of the Town—Hurtig & Semon's, New York, 20-25; Empire, Providence, 27-Dec. 2.

Temptations of 1923—Majestic, Jersey City, 20-25; Miner's, Bronx, New York, 27-Dec. 2.

Town Scandals—Miner's, Bronx, New York, 20-25; Cohen's, Newburg, N. Y., 27-29; Rialto, Poughkeepsie, 30-Dec. 2.

Wine, Woman and Song—Empire, Toledo, O., 20-25; Olympic, Cincinnati, 27-Dec. 2.

Wonder Show—Empire, Providence, 20-25; Gayety, Boston, 27-Dec. 2.

Youthful Follies—Olympic, Cincinnati, 20-25; Gayety, St. Louis, 27-Dec. 2.

(Continued on page 30)

IRENE FOR ORPHEUM TIME

Irene Castle has been booked for several weeks over the Orpheum Circuit in the Middle West. She opened Sunday, November 19, at the Palace, Chicago, with the same act in which she was seen in Shubert vaudeville at the Central Theatre, New York, two weeks ago. Miss Castle will play the Orpheum, St. Louis, next week, with more time to follow.

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- GREAT VENTRILOQUIST ACT entitled "The Clever Dummy"—It's a riot.
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- BATTLING QUARTETTE ACT. This act is alive with humor of the rib-tickling kind.
- 4 CHARACTER COMEDY SKETCH. A scream from start to finish.
- 9 CHARACTER BURLESQUE entitled "Oh! Pa-pa." It's bright, breezy and bubbles over with wit.
- 12 MINSTREL FIRST-PARTS with side-splitting jokes and hot-shot cross-fire gags.
- GRAND MINSTREL FINALE entitled "The African Hunt." Full of laughs.
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DEATHS

FRANK BACON, one of the best known actors in America, died Sunday morning in Chicago following an attack of heart trouble. He had just retired from the cast of "Lightnin'," in which he played the role of Bill Jones for over two thousand times, in order to take a much needed rest.

Mr. Bacon was born in Marysville, California, fifty-eight years ago. He decided upon a theatrical career for himself after seeing one of the famous actors of the time, but held down various jobs in the meantime. For years he traveled with a stock company and finally won recognition at the Alcazar Theatre in San Francisco. Previous to that he had been a photographer, advertising man, reporter and also ran for a political office. He came East for a while and played here for many years with his wife, formerly Miss Jennie Weidman, whom he married June 27, 1885, and was the culmination of a romance that dated back to the time both attended grammar school in San Jose, Cal. He appeared at some time with his wife in vaudeville.

His trip to New York followed the San Francisco earthquake, and while in the city he played in different plays including "The Fortune Hunter," "Stop Thief," "The Miracle Man," and "The Cinderella Man."

During his stock days in San Francisco, and his stay in the city Bacon also had been carrying the manuscript of his play "Lightnin'" in which he always had great faith. Finally coming in contact with Winchell Smith they whipped it into shape for New York production and broke all records for long runs by playing at the Gaiety Theatre for 1,291 consecutive performances. When Bacon and the play left for Chicago in August, 1921, he was escorted to the Pennsylvania depot by a Citizen's Committee, headed by Mayor Hylan, who led a parade of many thousands.

He was a member of the Lambs Club, Friars and Green Room Clubs, and second vice-president of the Actor's Equity Association, as well as a member of well known fraternities. During the strike of the actors he made himself beloved by all of the profession and lay people alike by throwing his fortune in with the strikers and Equity. Mrs. Bacon at her hotel in Chicago received messages of condolence from well known people all over the country.

At his bedside when he passed away was his wife, his daughter, Mrs. Matthew Allen and Dr. Robert Black, his physician. Memorial services will be held at the Blackstone Theatre, Chicago, at 11 o'clock, on Wednesday of this week. Later the remains will be removed to Mountview, Cal., the Bacon home.

Augustine Mattfeld died at the St. Joseph Hospital in Kansas City, Mo., Nov. 14th, after a major operation. He is survived by a widow. Interment was in Chicago. Gus Mattfeld was one of the best known candy concession men in the country. He had a contract for most of the burlesque houses on the Columbia Circuit and made his headquarters at the Casino, Brooklyn. He left New York the week before his death for Kansas City where he had some business to attend to, while there was stricken ill and sent to the hospital. Mrs. Mattfeld was with him at the time of his death. He was about forty-five years of age. Besides having the candy concessions at various theatres, he was a partner of Sidney Andrell in the Universal Theatres Concession Company with headquarters in Chicago.

BURTON GREEN, musician and composer, died at his home in Mount Vernon, Friday evening, November 17th. Although the end came suddenly, he had been ill for some time, of a combination of bright's disease and heart trouble, brought on by his efforts to help entertain the soldiers overseas during the war.

He was born in Michigan 48 years ago and met Irene Franklyn, who later became his wife, about fifteen years ago. He became her accompanist and the act of Miss Franklyn was acknowledged to be one of the most promising of the rising young actresses in vaudeville. Until several weeks ago they were always together, and wrote the material for their acts. He wrote the music and she the lyrics of their many songs. When the war broke out they were among the very first of the entertainers in this country who cancelled vaudeville engagements in order to go overseas and put shows on for the American soldiers. A few days before the death of her husband Miss Franklyn made a record-breaking trip from Chicago to New York when she learned that her husband was nearing the end. She was then playing an engagement at the Palace Theatre.

Green was formerly a newspaperman, and once played the piano at Tony Pastors.

In addition to his wife, two daughters survive Mr. Green, Margaret 13, and Elizabeth 7.

CHARLES HERBERT, actor, aged 87, died Tuesday, November 14th, at the State Hospital, Central Islip, Long Island. The last of his relatives left him when his wife died in 1912, and since that time he has been a guest of the Actor's Fund place at Amityville, L. I., although he could not reconcile himself to living alone.

For years the veteran actor was a member of Phillips Stock Company in Brooklyn, and previous to that was well known for his work in other production. A short time before the actor was sent

to the State Hospital on account of being adjudged mentally deranged by attending physicians, he sent his ancient gold watch and ten dollars in money to W. C. Austin, executive secretary of the Actor's Fund. Mr. Herbert was buried beside his wife who was known as Helen D. Herbert, in the Actor's Fund plot.

J. C. LANDRY, famous operatic singer, and vocal teacher, died last week in Minneapolis, Minn., where he has been living for some time. He is the father of Art Landry a member of the Commodore Band now playing in one of the Shubert Vaudeville Units. Mr. Landry senior was 75 years old.

G. BRONSON HOWARD, novelist and playwright, was found dead in a gas-filled room in a hotel in Hollywood on Sunday, November 19. He had gone to California to make a number of pictures for the Universal Film Manufacturing Company.

Howard, who had been a newspaper man, war correspondent, government operative and motion picture director, achieved fame as the author of "Norry," "Diplomatic Agent," "Springtime," "Double-Cross," "The Passing Show of 1912," "Easy Money" and many others. During the war he served overseas in the intelligence service. He had been a director for the Universal company in 1912 and from 1914 to 1917 was with the Lasky studios. He was born in Howard County, Maryland, was educated both in the United States and abroad, and was in his sixty-eighth year at the time of his death.

HARRY FISHER died on November 18 at the Home of the Servants of Relief, conducted by the Dominican Sisters, on Featherbed Lane, in the Bronx, New York, of cancer. He was born in New York City, July 21, 1849. He was well known for his Dutch impersonations as "Lochmuller" in the "Mulligan" series, presented by Harrigan and Hart, also in Dutch characters with Ed. Harrigan's Co. His last engagement was with John W. Ransome's Co. Elk services were held at Campbell's, on Tuesday, November 21, at 2 p. m. and interment was made at the St. Michael's Cemetery, Astoria, L. I., N. Y., the same day, under the auspices of the Actor's Fund.

HODGES STOCK FOR MIAMI

The Jimmy Hodges Musical Stock Company, which has been playing to good business at the Academy of Music, closed there last Saturday night. Both Hodges and J. E. Evaston, his general manager, were in town early this week, signing feature acts to augment their company for a run at the Park Theatre, Miami, Florida. The company will leave town next week and will break the jump to Miami by playing a few dates on the way.

The company is featuring a cycle of George M. Cohan's former musical comedy successes, including "Forty-Five Minutes From Broadway," "The Yankee Prince," "Little Johnny Jones," "The Man Who Owns Broadway," "George Washington, Jr.," "The Little Millionaire" and "The Talk of New York." Among their other pieces are "Canary Cottage," "Linger Longer Letty," "Honey Girl" and "La La Lucille."

The company includes Jimmy Hodges, Mary Farrell, Edith Rose Scott, Annette Ford, Lee Hampton, Hodges Harmony Four, Rafe Pouliot, Billy Asbury and Lewis Russell.

The business at Scranton was said to be unusually good, with the weekly gross hovering in the neighborhood of \$8,000, which is considered big for a stock organization and is more than a number of legitimate pieces have been getting on the road this season.

PUBLICITY FOR DOLLY RAYFIELD

Dolly Rayfield, prima donna of the "Folly Town," gained a lot of publicity last week in Newark. Miss Rayfield, in disguise as the engineer, accomplished a five-mile trip handling the levers of a Lehigh Valley Railroad engine, from Jersey City to the Hillside Station in Newark, on Sunday morning of the day the company opened there. The entire company was on the train as well as many other passengers. Representatives of the Fox Film Company and several other News Weeklys were on hand and took pictures. Miss Rayfield is a Newark girl and her father was an engineer on one of the roads running through New Jersey.

BURLESQUE ROUTES

MUTUAL CIRCUIT

Broadway Belles—Bijou, Philadelphia, 20-25; Folly, Baltimore, 27-Dec. 2.
Band Box Revue—Majestic, Wilkesbarre, 20-25; Majestic, Scranton, 27-Dec. 2.
Baby Bears—Bandbox, Cleveland, 20-25; People's, Cincinnati, 27-Dec. 2.
Follies and Scandals—Park, Utica, 20-25; Majestic, Albany, 27-Dec. 2.
Frances Farr and Her Pacemakers—Broadway, Indianapolis, 20-25; Lyceum, Columbus, 27-Dec. 2.
Georgia Peaches—Peoples, Cincinnati, 20-25; Gayety, Louisville, 27-Dec. 2.
Heads Up—Garden, Buffalo, 20-25; Park, Utica, N. Y., 27-Dec. 2.
Hello Jake Girls—Star, Brooklyn, 20-25; Empire, Hoboken, N. J., 27-Dec. 2.
Jazz Babies—Gayety, Louisville, 20-25; Broadway, Indianapolis, 27-Dec. 2.
Jazz Time Revue—Howard, Boston, 20-25; open, 27-Dec. 2.
Kandy Kids—Springfield, Mass., 20-25; Howard, Boston, 27-Dec. 2.
Laffin' Thru—Gayety, Brooklyn, 20-25; Lyric Newark, 27-Dec. 2.
Lid Lifters—Empire, Hoboken, 20-25; Gayety, Brooklyn, 27-Dec. 2.
London Gayety Girls—Majestic, Albany, 20-25; Plaza, Springfield, Mass., 27-Dec. 2.
Mischievous Makers—Lay off, 20-25; Olympic, New York, 27-Dec. 2.
Monte Carlo Girls—Olympic, New York, 20-25; Star, Brooklyn, 27-Dec. 2.
Pell Mell—Lyceum, Columbus, 20-25; Band Box, Cleveland, 27-Dec. 2.
Pepper Pot—Empire, Cleveland, 20-25; Garden, Buffalo, 27-Dec. 2.
Pat White and His Irish Daisies—Majestic, Scranton, 20-25; Bijou, Philadelphia, 27-Dec. 2.
Playmates—Folly, Baltimore, 20-25; open, 27-Dec. 2.
Runaway Girls—Lyric, Newark, 20-25; Majestic, Wilkesbarre, 27-Dec. 2.
Smiles and Kisses—Lay off, 20-25; New Empire, Cleveland, 27-Dec. 2.

RAISING FUND FOR ILL ACTRESS

Collette Batiste, prima donna, collapsed on the stage of the Empire Theatre, Hoboken, on Monday of last week, during the performance of "Laughin' Thru." She was removed at once to her hotel in New York under care of physicians when "Peaches" Ponton, who has taken her place in the show, learned the circumstances Miss Batiste was in, volunteered to work the week for nothing and her salary was to go to Miss Batiste. A movement was also started at once to collect money enough to send Miss Batiste to California, for her health, as it is said that she is in a weak condition and her lungs are not strong. The Mutual Circuit, also Manheim and Vail, owners of the show, gave fifty dollars each toward the fund and it is said that a collection has been started in the "Laughin' Thru" company as well as the other three shows owned by this firm. In fact, a collection has been started with all the Mutual shows playing around New York, word was sent out last Thursday. The first company to respond was the "Hello Jake" company playing the Olympic. This company collected \$48.00 and sent it to the office of the Mutual Circuit Friday morning.

LETTER LIST

LADIES	GENTLEMEN
Ackman, Helen	Berry, Carroll
Bartlett, Ethel	Buckley, Louis W.
Brandon, Belle	Carl, Kit P.
Brenon, Kathleen	Charroo, Roy
Brums, Nina	Coghlan, G.
Cartier, Mrs. Sally	Ellis, Harry A.
Ford, Dolly	Hanson, Jack
Garner, Ruth	Healy, John
Gaynell, Laura	Howard, Earl C.
Harvey, Mrs.	Karo, Irving
Louis	Keller, George W.
Landers, Clara	Lewis, Philip J.
Lerue, Mary	March, Harry A.
Maher, Gerlie	Mara, Al
Marquise, Belle	McArthur, James
Marrison, Ruby	Rochoon, Fred L.
Martine, Mrs.	Wass, Mrs. G. E.
Stella	Weffare Play,
Memmer, Adelaide	Julian
Morris, Margie	Winwood, Estelle
	Wobler, Kathryn
	Woods, Bertie
	Wilson, Mr.

CLAIMS BOOK INFRINGEMENT

James R. Cameron, former film trade paper editor and author, is applying for a temporary injunction restraining the Falk Publishing Company from further publication of a book entitled "Motion Picture Projection," which he claims is an infringement of a book by him of similar title. In his complaint filed in the United States District Court, he alleges that a book by him was published and copyrighted in 1918 by the Red Cross Institute for Crippled Men, and used at that place as a text book.

The Falk Publishing Company through their attorney Alfred Beekman, of House, Grossman and Vorhaus, of the Times Building, filed an answer to the effect that Dr. T. O'Connor Sloane had been commissioned by them to write a book on motion picture projection and that as far as they knew the work was original, etc. As to the cuts used in the book and alleged to be the property of another firm, the publishers say that the cuts in question are stock pictures and not copyrighted by any particular organization. The case is scheduled to be heard before Judge Hand on November 28, in the Federal Court. Daly and Daly, of 220 Broadway, are attorneys for Cameron.

MAKES DEBUT IN BURLESQUE

"Peaches" Ponton, the new ingenue, leads with the "Laughin' Thru" company, is playing her first engagement in burlesque. She was formerly in vaudeville in a team known as Wells and Ponton.

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| 1707—Homer Hall—Act. | 1716—Harry Fuller—Act. |
| 1708—Frank Mansfield—Act. | 1717—Murray & Al Howard—Material. |
| 1709—Norman J. Theiss—Act. | 1718—Rich & Cannon—Recitation. |
| 1710—W. Z. Moll—Lyric. | 1719—Martell & West—Trick. |
| 1711—John P. Prendergast—Act. | 1720—C. W. Burcham—Song Poem. |
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